

JOURNAL OF  
THE VIOLA  
DA GAMBA  
SOCIETY OF  
AMERICA

Volume VIII 1971



~~J~~OURNAL OF THE  
VIOLA DA GAMBA SOCIETY OF AMERICA, INC.

VOLUME 8

DECEMBER, 1971

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1971

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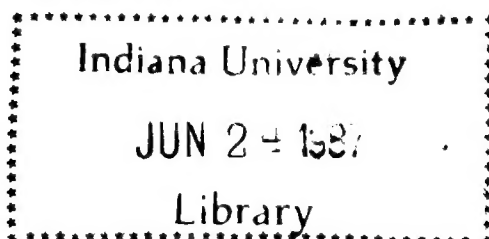
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Journal of the Viola da Gamba Society of America  
Vol. 1, No. 1  
March 1971  
MLA  
V. 1, No. 1

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## EDITORIAL

### In Consort

Of the warm, glowing words of our rich American Language, taken as they were from the voices of all the peoples who have shared this soil, melded as our members into a sometimes unpracticed but sometimes melodious whole, there are few more pregnant with meaning than a phrase which came to us from the Latin, through music – *in consort*: sharing together.

This past year has found us of the gamba society perhaps more in consort than ever before in our brief history. Most of us striving in our particular way with our particular attributes to lend our tone – whether leading at one moment or supporting at another – to the complex harmonies of which we are capable when we cast our lot together.

And if each of us continues to “take a part”, putting not too much of the burden on one voice, we shall make unforgettable the Viola da Gamba Society of America’s *Pièce à 400*.

Which part will you take?

EJG

## MAUGAR’S RESPONSE FAITE A UN CURIEUX SUR LE SENTIMENT DE LA MUSIQUE D’ITALIE\*

Translation by  
Walter H. Bishop

### TRANSLATOR’S NOTE

The following translation of Maugars’ *Response faite a un curieux sur le sentiment de la Musique d’Italie* is based on the text given in the study printed in 1865 by E. R. Thoinan and reprinted in London in 1965. This reprint, easily available, is the source of several notes found in this translation. Thoinan assembled in his work the very little that was then known of the life and career of the viol player who was a member of the immediate following of the famous Cardinal Richelieu. Maugars attracted no biographer in his own time except the gossip-monger Tallemant des Réaux, whose *Historiettes* give brief anecdotal treatment of some of our musician’s experiences in Richelieu’s circle. One of these was the episode which led to Maugars’ dismissal and exile to Italy and, consequently, the composition of the *Response*. This *Response* is interesting for several reasons; the description of the Italian musical scene and the comparison made between Italian and French music made Maugars’ work the opening salvo in a long-lived dispute among French critics over the relative merits of the two musical schools; when Maugars wrote (1639) his *Response*, there existed in France a long-established vogue for things Italian, and whatever the merits of the various opinions given by Maugars and others, the French audiences of many generations to come were going to favor Italian music over the native product. Maugars’ account of his success in Italy as a player of the viol will naturally appeal to students of that family of instruments. And specialists in Italian music of the period he treats can hardly fail to be interested by this outsider’s account of the overall Roman musical scene.

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\* Publisher’s note in first edition: This appraisal has been found to be so sound and accurate by lovers of music and by highly placed persons who knew the author in Rome that they have judged it worthy of being communicated to the public without his knowledge.

As a writer Maugars suffers both from an occasional lack of precision, due possibly to relying on the vocabulary of *honnêtes gens* (society folk), when describing musical effects and also from a tendency to indulge in run-on sentences, stringing one clause after another with participles. Some of these sentences have been simplified; others have been left intact to convey some flavor of French baroque prose.

\* \* \*

*Reply made to a person interested in his appraisal of the music of Italy.  
Written in Rome, October 1, 1639*

Sir,

You must not be astonished that I have taken so long to answer you. You want me to tell you my opinion of Music, of whom I should have a very low one [play on different senses of *sentiment*] because she has caused me to make such a disjointed and discordant fugue [flight] far from this sovereign object which alone can kindle my enthusiasm and give life to my pen. Nevertheless, the hope which you give me that I shall once more be in the good graces of this kindly art, and that already a beam of her usual kindness falling upon my innocence has dispersed all those dark mists which slander had conjured up against my independance--this hope, I say, is beginning to give me new heart.

Well, by way of living up to the good opinion you have formed of my knowledge of Music, I have determined at last to write to you frankly my appraisal of the music of Italy and how I think it differs from ours, entreating you by the affection which you have always had for this divine art, and by my desire to please you, to judge sincerely this little Harmonic Discourse. Accordingly I seek to tell you how without prejudice and without dissimulation what hope has taught me of it in the past twelve or fifteen months of associating with the best practitioners of the art in Italy, and of attentively hearing the most famous concerts given in Rome.

First of all, I find that their church music has much more art, learning and variety than ours; but also has more freedom. Speaking

for myself, since I cannot find fault with this freedom when it is practised with discretion and with a skill which carries the senses along unawares, I am, therefore, unable to approve of the stubbornness of our composers, who remain too strictly enclosed in pedantic categories, and who would think themselves guilty of errors against the rules of the art if they were to write two fifths in succession, or if they departed the least bit from their modes. It is surely in these pleasing departures that all the secret of the art lies, music having its figures of speech as well as rhetoric, which tend, all of them, only towards charming and beguiling the hearer without his knowing how. . Really, it isn't necessary to be so wrapped up in observing these rules so rigorously that we ruin the proper development of a fugue or the beauty of an air, for these rules were invented only to hold in check young learners and to keep them from throwing off restraints before attaining the age of discretion. That is why a man of good judgement, once he has perfect knowledge of his craft, is not condemned by an irrevocable sentence to remain forever in these narrow prisons. He may skillfully take flight, carried along in some fair pursuit by his fancy, and as the force of the words or the beauty of the vocal lines may wish. And since they are much more refined than we are in music, they scoff at our adherence to the rules, and thus they compose their motets with more art, more knowledge, more variety and more charm.

Besides these great advantages which they have over us, another thing which makes their musical performance more pleasing is that they order their concerts better, and arrange their choirs better than we do, putting with each a small organ, which no doubt makes them sing with more accuracy.

So that you may understand this order better, I will give you an example of it, giving you a description of the very excellent concert which I heard in Rome on the eve and feast of St. Dominick, in the church of the Minerva [Santa Maria sopra Minerva, the only gothic church of modern Rome.] This church is rather long and spacious, and in it there are two great organs built on either side of the main altar, where two choirs had been placed. Along the nave there were eight more choirs, four on each side, placed on scaffolding eight or nine feet high, equidistant from each other and all in view of each other. With each choir there was a portative organ, as is the custom. You mustn't



be surprised at this, for there are more than two hundred of them in Rome, whereas in Paris one would hardly be able to find two in the same key. The master composer gave the main beat in the first choir, accompanied by the most beautiful voices. In each of the others there was a man who did nothing but watch this original beat so as to conform his own to it; the result was that all the choirs sang on the same beat, without dragging. The counterpoint of the music was elaborate, full of beautiful melodic lines and many pleasing solo passages. At times a soprano of the first choir would have a solo, then one in the third, the fourth and tenth would answer. At other times two, three, four and five voices of different choirs would sing together, or the combined sections of all the choirs, each in its turn, would have a solo in rivalry with the other sections. Now two choirs would contend with each other, then two others would answer. Or three to five choirs would sing together, then one to five voices alone. At the Gloria Patri, all ten choirs resumed singing together. I must confess to you that I have never experienced such rapture, especially in the Hymn and in the Prose, where the master ordinarily tries to do his best, and where I did indeed hear perfectly beautiful melodies, cunningly contrived variations, excellent bits of invention and very charmingly varied rhythms. At the Antophons there were again very good instrumental pieces scored for one to three violins with organ, or for several archlutes playing certain tunes in dance tempo and antiphonally.

Let us examine our conscience, sir, and judge sincerely whether we have any such compositions; and even if we did have any, it seems to me that we don't have enough singers to perform them at present. For it would take a long time to rehearse them into shape, whereas these Italian musicians never rehearse, but sing their parts at first sight. And what I find more remarkable is that they never make mistakes, even though the music may be very difficult, and although one singer of a given choir often is singing with one in another choir without, perhaps, ever having seen or heard that person before. What I beg you to note is that they never sing the same motets twice, although hardly a day goes by without there being a feast day in some church with the attendant presentation of some good musical composition. The result is that one is certain to hear a new composition on every day. That is the most pleasant pastime that I have in Rome.

But there is still another sort of music which is not practised in France, and which for that reason deserves a special description. This is called the recitative style. The best that I have heard was at the oratory of San Marcello, where there is a congregation of Brothers of the Holy Cross, made up of the greatest nobles of Rome, who, consequently, are able to bring together the best that Italy produces. And indeed, the most excellent musicians take pride in being there, and the most skilled composers vie for the honor of having their compositions heard there and try to offer the best fruits of their labors.

This admirable and delightful music is presented only on Fridays in Lent, from three to six. The Church, smaller than the Sainte-Chapelle in Paris, has a spacious roof-loft at the end with a moderate sized organ, quite mellow in sound and suitable for voices. On the sides of the church, there are two other small galleries, where the best instrumentalists were placed. The singers would begin with a psalm in motet form, and then the players of instruments would furnish a very good symphony. Then there would be sung a story from the Old Testament, in the form of a religious drama, such as that of Susanna, Judith and Holofernes or David and Goliath. Each soloist represented a character in the story and gave perfect expression to the force of the words. Next one of the most famous preachers delivered the sermon, after which was sung the gospel of the day, such as the story of the good Samaritan, the Canaanite woman, Lazarus, Mary Magdalen or the passion of Our Lord, with the soloists portraying to perfection the various roles contained in the gospel passage. I cannot praise highly enough this recitative music; one has to have heard it in this setting to be able to judge its merit.

As for the instrumental music, it was made up on an organ, a large harpsichord, a lyra-viol, two or three violins and two or three archlutes. At times a violin would play alone with the organ, and then another would answer. Or the three of them would play different parts together, and then all the instruments would join in the ensemble. Now an archlute would play a thousand variants on a passage of ten or twelve notes, each of five or six beats. Then the other would play the same thing, although differently. I remember that one violin played in purely chromatic fashion; and though at first that seemed very harsh to my ear, bit by bit I grew accustomed to this new manner, and found great pleasure in it. But most impressive of all was the great Frescobaldi dis-

playing a thousand kinds of inventions on his harpsichord while the organ stuck to the main tune.

It is not without justification that this famous organist of Saint Peter's has won so great a reputation in Europe; for, although his printed works give sufficient evidence of his skill, still it is necessary, to get a true idea of his deep knowledge, that one hear him improvise toccatas full of admirable refinements and inventions. That is why he deserves to be offered as a model to our organists, to make them want to come hear him in Rome. Since I have fallen unawares to praising this excellent man, it will not be out of order that I tell you here my opinion of the others.

The one who holds first place for the harp is the famous Horatio, who, having come along in an age favorable to music and having found Cardinal di Montalta responsive to his chords, raised himself to a place of pre-eminence, more by the five or six thousand crowns of fixed income which that harmonious spirit generously gave him than by his good playing and his skill. But I do not wish to soft-pedal the praise he has earned, for we cannot always be what we have been. And age dulls our senses bit by bit, and takes from us without our realizing it our capacity for clever and elegant touches, and especially that agility of the fingers which we possess only in our youth—the ancients were right to depict Apollo always young and vigorous.

After these two, I haven't seen anyone in Italy who deserves to be compared with them. There are indeed ten or twelve who do wonderfully well on the violin, and five or six others on the archlute, there being no difference between the archlute and the theorbo except that they raise the first and second courses higher, using the theorbo for singing, and the archlute for playing with the organ, with a thousand fine variations and an incredible quickness of hand.

The lyra-viol is still in honor among them; but I haven't heard anyone who could be compared to Ferrabosco of England.

There are others who excel on the harp, such as the Signora Constancia, who plays it perfectly. That completes the list of those who excel on instruments. It is true I have heard several who put together

an excellent fugue on the organ; but they don't play with as much charm as our organists. I think this may be because their organs don't have as great a range and variety of stops as those we have today in Paris; it seems that most of their organs are intended to accompany voices and to put the other instruments in an advantageous setting.

As for the spinet, they play it quite differently from us. I have seen some odd instruments built with two keyboards, one to play in the Dorian mode and the other in Phrygian, and with the steps of the scale divided among four strings in an effort to permit pure chromatic and enharmonic playing, and easy movement from one half-step to another. I assure you that this produces a fine effect; but inasmuch as these matters have not yet been treated understandably in our language, I hope, if God permits me to return some day to Paris, to give you a discourse on this subject, drawn from the best authors, whether ancient or modern, Italian or English, who have tried in their writings to reestablish for us these two genres, lost as a result of the barbarian invasions, which caused such a long interruption of music throughout so many centuries that, of the three genres which the ancients used so effectively, we have left for our use only the diatonic, which is truly at a high level of perfection today.

As for the viol there is no one in Italy now who excels at it, and indeed it is very little cultivated in Rome. I was particularly astonished by this, seeing that they had in former times Horatio da Parma, who did wonders with it, and who left to posterity some very fine pieces—which some Frenchmen have astutely adapted for other instruments, presenting them as their own—and also in view of the fact that it was an Italian, the father of the great Ferrabosco, who first brought the use of the viol to the English, who since then have surpassed all other nations.

You would hardly believe, sir, the high regard which the Italians have for those who excel on instruments, and how much more importance they attach to instrumental music than to vocal, saying that one man can produce by himself more beautiful inventions than four voices together, and that it has charms and liberties that vocal music doesn't have. I would not completely concur in this if there could be found four voices which were quite accurate, even, well

matched and not inclined to push each other. To support their opinion, they say that it has produced more powerful effects than vocal music, as may be easily proved from ancient history, which celebrates the strength and vigor of the lyre of Pythagoras, *Pythagoras perturbationes animi lyra componebat* (Pythagoras was wont to calm mental troubles with his lyre), and of the harp of Timothy, who moved the emotions of Alexander as he wished, and of many others. But since these examples are cited by poets, who never found much credit with me, I leave them aside, to use only two or three examples from sacred history, lest I go beyond the proper limits by one letter. David drove away the evil spirits which possessed Saul, and calmed his soul with the melodious chords of his harp. Saint Cecilia caused Tiburtius and Valerius to renounce paganism and to embrace the christian faith *cantantibus organis* (by organ playing). And when Saint Francis in the fervor of his meditations asked God to let him experience one of the joys of the blessed, he heard a concert of angels playing the viol, this being the sweetest and most charming of all instruments. This will do for the moment in regard to instrumental music; following my intention, there remain for discussion vocal music, singers and the Italian manner of singing.

There are many castrati for soprano and counter-tenor singing, some very fine natural tenors, but very few deep basses. They are all very confident in their parts, and sing at sight the most difficult music. In addition to this, they are almost all natural actors, and this is why they succeed perfectly in their musical plays. I have seen three or four performed this past winter; and one must really admit that they are incomparable and inimitable in this stage music, not only in singing, but also for the expressiveness of the words, posture and gestures of the characters, which they portray well by nature.

As for their manner of singing, it is much livelier than ours: they have certain inflexions (*flexions*) of voice that we don't have; it is true that they do their *passages* with much more harshness, but at present they are beginning to correct this.

Among the excellent singers, the chevalier Loretto Vittori and Marco-Antonio Pasqualini hold first place; but it seems to me that they do not sing as charmingly as Leonora Baroni, daughter of the beautiful Mantuan lady Adriana, who was a wonder in her time, and brought

forth an even greater one in giving birth to the most perfect person in the world for bel canto.

I would feel myself guilty of slighting the merit of this illustrious Leonora if I did not single her out to you as one of the marvels of the world. But I will not try to outdo these powerful Italian poets who, to celebrate fittingly the worth of this incomparable lady, put together a large volume of excellent pieces in Latin, Greek, French, Italian and Spanish, which they had printed in Rome under the title of *Applausi poëtici alle glorie della Signora Leonora Baroni*. I will limit myself to telling you merely that she is gifted with keen intelligence, that she has very good judgement for telling bad from good music, that she understands it perfectly well, and even composes. All of this means that she has absolute control over what she sings, and that she pronounces and expresses the sense of the words perfectly. She doesn't pride herself on being beautiful, but she is not prudish or coquettish. She sings with confident modesty, with noble simplicity and gentle seriousness. Her voice is of high range, accurate, sonorous, harmonious, and she softens and loudens it without difficulty and without making faces. Her outbursts of emotion and her sighs are not lascivious; her glances have nothing immodest about them; and her movements are within the bounds of what is proper for a respectable young lady. When passing from one note to another, she sometimes makes one aware of the steps of the enharmonic and chromatic genres, and with so much skill and charm that there is no one who is not delighted by this beautiful and difficult way of singing. She doesn't need to send for the help of a theorbo or a viol, without one of which her singing would be incomplete, for she plays both instruments perfectly. Finally, I had the good fortune to hear her sing on several occasions more than thirty different airs, with second and third stanzas, which she composed herself. I must tell you that one day she did me the special favor of singing with her mother and her sister, her mother playing the lyra-viol, her sister the harp, and she the theorbo. This ensemble of three beautiful voices and three different instruments had such an overwhelming effect on me and transported me into such ecstasy that I forgot my mortal condition and thought that I was already among the angels, enjoying the pleasures of the blessed. This leads me to observe to you that, in terms of christianity, the property peculiar to music is to move our souls and thus raise them to God, for it represents in this world a sample



of the joy everlasting, and not to move them to vices by lewd actions, to which we are only too much inclined by nature.

It was in this talented household that I was first obliged, at the request of these choice persons, to display in Rome the talent which it has pleased God to give me, in the presence also of ten or twelve of the most intelligent people in all of Italy. They listened attentively and then made a few flattering remarks, not untinged with jealousy. To test me further, they had Signora Leonora keep my viol and ask me to return the following day, which I did; and having been informed by a friend that they said that I did very well with artistically worked-out pieces, I gave them so many preludes and fantasies on this second occasion that they thought more highly of me than they had on the first. Afterwards, I was visited by curious gentlefolk, my viol being unwilling to leave my room except for the purple, which it has been accustomed to obey for so many years. After winning the esteem of society people, I still had some way to go before obtaining that of the professionals, a bit too refined and much too reluctant to give any praise to foreigners. I was told that they admitted that I played very well solo, and that they had never heard so many parts played on the viol; but they doubted that I, being French, was able to improvise on a theme. You know, sir, that this is not where I shine least. These very words having been said to me in the French Church on the eve of Saint Louis when I was attending an excellent concert given there, I resolved the next morning, inspired by this holy name Louis, by the honor of our nation and by the presence of twenty-three cardinals who attended the mass, to go up into a gallery, where, having been received with applause, I was given fifteen or twenty notes on a little organ, after the third Kyrie Eleison, and I improvised on them with so much variety that they were quite happy, and had the cardinals ask me to play again after the Agnus Dei. I thought myself quite fortunate to be able to do such a small favor for so eminent a company; they sent me another theme, gayer than the first, which I varied with so much imagination and with so many different rhythms and tempos that they were quite astonished, and came immediately to compliment me, but I withdrew to my room to rest.

This deed won me the highest honor possible for me to receive; for the report of it, having spread throughout all Rome, came

as far as the ears of his Holiness, who did me the special favor a few days later of sending for me, and said to me, among other things, "We have heard that you have a special talent and we would like to hear you." I will not tell you here how happy his Holiness showed himself to be after having done me the honor of listening to me more than two hours; some day you will see people worthy of being believed, and they will give you a full account of it.

The friendship which you have for me convinces me, sir, that you will not attribute this digression to vanity; I have made it only to prove to you that it is necessary for a Frenchman to be well prepared if he wants to acquire any reputation in Rome, especially in view of the fact that they don't think we can improvise on a theme. And indeed, no one who plays an instrument deserves to be considered excellent if he doesn't know how to do it. This is especially true of the viol, an ungrateful instrument by reason of its small number of strings and the attendant difficulty of playing more than one melodic line. Thus its special talent is to embroider upon the subject presented and to produce a thousand fine touches of fancy and pleasing divisions. But two natural and essential qualities are very necessary for this: a lively and strong imagination, and quickness of hand for carrying out readily one's thoughts; that is why cold and slow natures will never do well at it.

But to conclude this discourse, my feeling is that if our singers would apply themselves a bit more to studying and to associating with foreigners, they would succeed as happily as the latter in *bel canto*. We have an example of this in a French gentleman, to whom the Muses have not denied their most special favors, who reconciled so well the Italian method and the French that he has received as a result the acclaim of all the important people, and has earned with other good qualities which he possesses the honor of serving the most just and intelligent monarch in the world [Pierre de Niert].

As for our composers, if they would only free themselves a bit more from their pedantic rules and make a few journeys abroad to observe foreign music, they would, I feel, succeed better than they do. It is not that I am not aware that we have some very capable ones in France, and among others that famous superintendant of the King's

music, who produces such beautiful effects in his charming motets, in his ravishing airs and in his way of singing, that all the music of Italy will never be strong enough to make me lose the high regard I have for his merit and his talent [Antoine Boësset].

Finally, to draw some useful lesson from this discourse, I have observed that in general we sin by doing too little, the Italians by doing too much. It seems to me that it would be easy for a talented person to compose things having their beautiful variety, but without their extravagances. We must not be scornful of them:

*Nec vero terrae ferre omnes omnia possunt.*

(Indeed it is impossible for every land to produce everything.)

There is no country which does not have something special. We compose wonderfully well airs in dance rhythm, and the Italians, church music wonderfully well. We play the lute very well, and the Italians, the archlute very well. We play the organ very entertainingly, and the Italians, very knowledgeably. We play the harpsichord excellently, and the English play the viol perfectly. I admit that I am somewhat in their debt and that I have imitated them in their chords, but not in some other things, French birth and upbringing giving us this advantage over all other nations, that they can not equal us in beautiful dance rhythms, charming diminutions and especially in the simple tunes of the *courantes* and the *ballets*.

I was just about to finish at this point, but I become aware of a crime which my memory was going to make me commit in forgetting the great Monteverdi, master composer of the Church of Saint Mark, who has discovered an admirable new way of composing, both for instruments and for voices, and who obliges me to propose him to you as one of the first composers in the world. I shall send you his latest works when God permits me to go to Venice.

There, sir, is what you wished so ardently to know concerning the music of Italy. But I foresee that in satisfying your curiosity, I will not satisfy the vanity of some of our presumptuous musicians if you make this letter known to them, and you will cause me to lose their good will. Nevertheless, if they will only unseal their eyes a bit and put aside prejudice as I have; and if they will consider and weigh this

discourse, reflecting on their overly rule-bound music, they will find, unless they are to be held stubborn enemies of reason, that I have given a sincere and accurate appraisal, and they will doubtless profit from my observations. If that happens, fine! I will count myself fortunate for having made possible greater progress in music. But if they persist in their stubbornness, I don't care; at least they can't keep me from having the interior satisfaction of having given faithful witness to the truth while fulfilling the obligations of friendship.

## REVERBERATIONS ON THE USE OF VIBRATO ON THE VIOL

by  
Paul Furnas

The use of vibrato frequently can be a point of contention among viol players. Since Prof. Gordon Kinney has spoken out for one approach to this problem in his article "The Case for the Use of Vibrato on the Viol,"<sup>1</sup> I would like to present another viewpoint on the question of vibrato.

After studying Prof. Kinney's article, I wish to challenge the following points:

1) The argument for a vibratoless tone on the viol actually originated with certain inept masters of the 18th- and 19th-century schools of violin and cello playing who were trying to compensate for their inability to develop effective vibratos of their own.

2) A vibrato can be made with one finger or with two fingers. The one-finger vibrato perhaps is more convenient for people with thick fingers and the two-finger vibrato is more convenient for people with slender fingers.

3) The two-finger vibrato essentially is the same as the one-finger vibrato. The finger which is stopping the string executes a vibrato. The adjacent finger is held against the stopping finger and travels along in the same arc, thus making periodic contacts with the string and reinforcing the effect of the basic vibrato.

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<sup>1</sup> Gordon J. Kinney. "The Case for the Use of Vibrato on the Viol," *Journal of the Viola da Gamba Society of America*, Vol. VII(1970), pp. 52-64.

4) Vibrato is most effective if it is used on every possible note, that is, it is best used as a basic principle of tone production rather than as an occasional ornament.

5) The viol and the recorder were favored above all other early instruments because of their unique ability to imitate the human voice—particularly the natural vibrato of the human voice.

It seems rather surprising that a number of violin masters who could not play with vibrato should suddenly appear in the 18th century. Undoubtedly there must have been equally inept masters early in the 17th and 16th centuries as well, so why didn't the question of vibratoless tones develop a century or two earlier? If continuous vibrato had been the established practice all along, and if the controversy was, as Dr. Kinney suggests, the result of the self-protective efforts of inept masters surely the controversy over its use would date back to the origin of its use. The fact that the controversy dates back only to the 18th century would suggest that the use of continuous vibrato as a basic principle of tone production also dates back only to the 18th century.

As for national schools of performance practice, although the sources which Dr. Kinney cites are not especially numerous, they are strikingly consistent along national lines. Prof. Kinney cites the 19th-century Germans as being the primary proponents of the "newly invented" practice of vibratoless tones, and yet German is the only major Western European language in which he has not yet found any primary sources which refer to the use of vibrato on the viol, whereas he has found at least two sources each in Italian, English, and French. This lack of German evidence might suggest that perhaps the anti-vibrato Germans of the 19th century did indeed have the authentic ancient vibratoless tradition which they claimed.

Both of Professor Kinney's Italian sources, Ganassi and Geminiani,<sup>2</sup> mention vibrato but neither one refers to a two-finger vibrato. The English sources, on the other hand, Simpson and Playford, mention only a two-finger vibrato, the *close-shake*. Mace, a third English

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<sup>2</sup> The sources which are referred to by author's name only have already been presented in Prof. Kinney's article.

source, does mention the *sting*, a one-finger vibrato which involves removing the left thumb from the neck of the instrument, but it is cited as an ornament for the lute. The French viol sources all refer to both one-and two-finger vibratos. In two of these sources however, Marais and Rousseau, the one-finger vibrato is used only as an occasional substitute for the two-finger version. The French one-finger vibrato, like Mace's *sting* for the lute, involves removing the left thumb from the neck of the instrument.<sup>3</sup> Thus, on the basis of the sources which Prof. Kinney cites, it seems that in regards to the use of vibrato the concept of "national schools" might be almost as applicable to the viol in the 17th century as it is to the violin and cello in the 18th and 19th centuries: the English using only a two-finger vibrato, the French preferring the two-finger vibrato but substituting the one-finger when necessary, the Italians using only one finger, and the Germans possibly not using vibrato at all.

As for assigning the one-finger vibrato to people with fat fingers and the two-finger vibrato to people with skinny fingers, the French sources are the only ones which offer both possibilities and they, as a rule, assign the one-finger vibrato to the little finger—the skinniest finger on the hand!

Before discussing the proper method of executing the two-finger vibrato, I would like to review the pertinent passages from the sources cited by Dr. Kinney.

Simpson: "*Close-shake* is that when we shake [i.e., make a trill with the Finger as close and near the sounding Note as possible may be, touching the string with] the Shaking finger so softly and nicely that it make no variation of Tone [i.e., pitch]."<sup>4</sup>

<sup>3</sup> Jean Rousseau. *Traité de la viole* (Paris, 1687), p.29. Cited in Karl Neuman, "Jean Rousseau on the Mechanics of Viol Playing," *Journal of the Viola da Gamba Society of America*, Vol. VII (1970), p. 8.

<sup>4</sup> Christopher Simpson. *The Division-Viol* (London, 1665), facs. ed.; J. Curwen & Sons. London, 1955. p. 11.

Playford: "... the *close shake* is when you stop with your first Finger on the first Fret, and *shake* [i.e., make a trill] with your second finger as close to it as you can."<sup>5</sup>

DeMachy: "(The shake without stress, is to squeeze one finger against another while pressing on the string only a very little.)" (Kinney's transl.)<sup>6</sup>

Rousseau: "(The *Battement* is made when, of two fingers pressed against each other, one presses on the string and the succeeding one strikes it very lightly.)" (Kinney's transl.)<sup>7</sup>

From these passages Prof. Kinney infers that

"... the two-finger vibrato, unlike the trill, does not involve any independent action of the upper finger at all. It cannot, because this finger is squeezed against the stopping finger. The effect is produced by executing a vibrato with the lower finger below the fret while the upper finger is held close enough to the string to make periodic contacts with it as close to the fret as possible."<sup>8</sup>

In my own reading of these passages, I find that, with the possible exception of the somewhat ambiguous DeMachy, they are unanimous in assigning specific and discrete functions to each of the two fingers in the two-finger vibrato: one finger has the sole function of stopping the string and the adjacent upper finger has the completely independent function of gently tapping the string at a point between the stopping finger and the stopping fret, thus creating a vibrato which,

<sup>5</sup> John Playford. *Introduction to the Skill of Musick*, 10th ed. (London, 1683), p. 99.

<sup>6</sup> Le Sieur DeMachy. *Pieces de Viole* (Paris, 1685) Cited in Kinney, *op. cit.*, p. 57.

<sup>7</sup> Jean Rousseau, *op. cit.* Cited in Kinney, *op. cit.*, p. 59.

<sup>8</sup> Kinney, *op. cit.*, p. 64.

in its method of execution, is strikingly similar to a trill. In none of the sources do I find even the slightest hint that the stopping finger itself should work in any way to produce a vibrato.

Professor Kinney supports the use of vibrato on every possible note, that is, as a basic principle of tone production, although Jean Rousseau is the only one of his sources who possibly suggests such a practice:

"(The *Battement* [two-finger vibrato] . . . is employed in all circumstances when the value of the Note permits it, and it should last as long as the Note does.)"<sup>9</sup> [my underline]

"(The *Battement* is proper to all the different kinds of Viol Playing and can never cause any bad effect in them.)"<sup>10</sup>

"(The *Langueur* [one-finger vibrato] . . . is ordinarily employed when one is obliged to stop a Note with the little finger, and when the measure permits it; it should last as long as the Note.)"<sup>11</sup> [my underline]

"(The *Langueur* is proper to all kinds of Viol Playing and can never produce any bad effect; it is very pleasing, especially in tender Pieces.)"<sup>12</sup>  
(Kinney's translations)

However, if the *Battement* were executed with the proper trill-like motion and the *Langueur* always involved removing the left thumb from the neck of the viol, as Rousseau himself points out,<sup>13</sup> I submit that there would be relatively few "circumstances when the value of the Note [would] permit" the use of these devices. Furthermore, Dr.

<sup>9</sup> Rousseau, *op. cit.*, p. 100. Cited in Kinney, *op. cit.*, p. 59.

<sup>10</sup> Rousseau, *op. cit.*, p. 105. Cited in Kinney, *op. cit.*, p. 60.

<sup>11</sup> Rousseau, *op. cit.*, p. 101. Cited in Kinney, *op. cit.*, p. 59.

<sup>12</sup> Rousseau, *op. cit.*, p. 106. Cited in Kinney, *op. cit.*, p. 60.

<sup>13</sup> Rousseau, *op. cit.*, p. 29. Cited in Neuman, *op. cit.*, p. 8.

Kinney overlooks Simpson's comments on the matter of the appropriate use of vibrato:

"Of these fore-mentioned Graces, some are more rough and Masculine, as your *Shaked Beats* [trills] and *Back-falls* [appoggiaturas], and therefore more peculiar to the *Bass*; Others, more smooth and Feminine, as your *Close-shake* [two-finger vibrato] and plain Graces, which are more natural to the *Treble*, or upper parts. Yet when we would express Life, Courage, or Cheerfulness upon the *Treble*, we do frequently use both *Shaked Beats* and *Back-falls*, as on the contrary, smooth and swelling Notes when we would express Love, Sorrow, Compassion, or the like; and this, not only on the *Treble*, but sometimes also upon the *Bass*. And all these are concerned in our *Division-Viol*, as imploying the whole Compass of the Scale, and acting by turns all the parts therein contained."<sup>14</sup>

That is, in both consort and division playing, vibrato generally is appropriate as an ornament only in the upper voices of a consort or the upper register of a solo instrument. It occasionally can be used in the bass as well, but only for specific expressive effects.

Professor Kinney's primary sources are unanimous in that they each list vibrato as a type of ornament and never as a basic principle of tone production. Furthermore, Simpson, DeMachy, Marais, and Loulie even include specific notational symbols to indicate the use of vibrato. It would seem rather purposeless to invent such symbols and put them over certain specific notes in a given piece in order to indicate the use of a performance technique or expressive device which was supposed to be applied to every possible note anyway. The conclusion that continuous vibrato was the standard practice of their day seems impossible.

Finally, Professor Kinney points out that the viol and recorder are documented to have been favored because of their great capacity for emotional expression due to their ability to imitate the human

<sup>14</sup> Simpson, *op. cit.*, p. 12.



voice. Dr. Kinney interprets this to mean that the viol player should emulate "the natural vibrato of a good singer."<sup>15</sup> Without opening a discussion of the use of vibrato in the singing of all music under all accoustical conditions, we can question whether vibrato is necessarily the most significant means by which a viol can imitate the human voice. There are other ways that the viol is uniquely capable of imitating the voice, such as timbre or the ability to sustain notes.<sup>16</sup> The viol and the recorder are also capable of subtle dynamic nuances and vocal-like slurrings which would be completely impossible on keyboard instruments or most early wind instruments. The following comments would seem to indicate that such considerations were of definite importance to early viol players.

<sup>15</sup> Kinney, *op. cit.*, p. 53. This concept of "natural" vibrato recurs on p. 63 of Prof. Kinney's article where he quotes from Robert Donington's *The Interpretation of Early Music* (London: Faber & Faber, 1963, p. 169): "Whether or not vibrato 'arises from Nature herself' (Leopold Mozart, 1756), it certainly arises from the nature of bowed string instruments . . ." I submit that the vibratoless tone so typical of country fiddle music both in the British Isles and North America has at least as much and perhaps even more right to call itself the "natural" sound of the instrument than does the highly studied and contrived vibrato of chamber and concert violinists. Furthermore, since the spoken dialects of many of these country fiddlers often retain various characteristics distinctive of 17th-century English, it would seem reasonable that their fiddle playing might also retain certain characteristics of 17th-century performance practices. The tendency of many country fiddlers to hold the instrument against their chest or shoulder rather than under their chin, for instance, corresponds to 17th-century practices as demonstrated in pictorial evidence from the period. Is it not just as likely that their adherence to a vibratoless tone also might correspond to 17th-century practices?

<sup>16</sup> Rousseau "disparages the lute pointing to its inability to 'sustain the sound and closely approach the human voice' and on that account considers it unworthy to be taken as a model by the viol." Neuman, *op. cit.*, p. 11.

Ganassi: "(Thus, with happy music or words, just as with sad words and music, you have to press strongly or gently with the bow and sometimes neither strongly nor gently, but moderately—whichever will be more [suitable] to the words, and the bow will execute sad music in a light manner, and to whisperings shake the bow arm and the fingers of the fingerboard hand in order to make the effect conform to sad and sorrowful music. Then, the contrary should be done with the said bow: that is, for happy music press the bow in a manner proportioned to such music . . .)"

[Kinney's translation]<sup>17</sup>

Simpson: "Gracing of Notes is performed two wayes, viz. by the Bow, and by the Fingers. By the Bow, as when we play Loud or Soft, according to our fancy, or the humour of the Musick. Again, this Loud or Soft is sometime express'd in one and the same Note, as when we make it Soft at the beginning, and then (as it were) swell or grow louder towards the middle or ending. Some also affect a Shake or Tremble with the Bow, like the Shaking-Stop of an Organ, but the frequent use thereof is not (in my opinion) much commendable. To these may be added that of Playing two, three, four, or more Notes with one motion of the Bow, which would not have that Grace or Ornament if they were play'd severally."<sup>18</sup>

"To these may be added the *Gruppo*, *Trillo*, or any other Movement of the Voyce imitated on the Viol, by playing the like-moving Notes with one motion of the Bow."<sup>19</sup>

<sup>17</sup> Silvestro Ganassi. *Regola Rubertina* (Venice, 1542)  
Cited in Kinney, *op. cit.*, p. 53.

<sup>18</sup> Simpson, *op. cit.*, p. 10.

<sup>19</sup> Simpson, *op. cit.*, p. 12.

Thus slurring, and not vibrato, seems to be the device most closely associated with vocal technique, and dynamic nuance is of markedly greater importance as an expressive device than is vibrato, at least as far as the English and the Italians are concerned.

After considering the same sources used by Professor Kinney in his article, the conclusions I reach are:

1) There is ample evidence that vibrato was a technique available to early viol players. However, every single source which mentions vibrato discusses it *only as an ornament and never as a basic principle of tone production*. Using continuous vibrato on the basis of these sources would be as accurate as using continuous trills throughout an entire piece.

2) There are four types of ornamental vibrato appropriate to the viol: (a) the two-finger vibrato which is executed in a manner similar to a trill; (b) the one-finger vibrato which is used as a substitute when the two-finger version is awkward or impossible (e.g., when the little finger is the stopping finger); (c) the one-finger vibrato which DeMachy refers to as "meowing"<sup>20</sup> and (d) the bow vibrato which is mentioned by both Ganassi and Simpson. [This unusual form of vibrato might be an interesting topic for a future article in this *Journal*.]

3) Certain types of vibrato may be appropriate to certain national styles: the English using only the two-finger vibrato and bow vibrato; the Italians using only one-finger vibrato and the bow vibrato; and the French preferring two fingers but occasionally substituting a one-finger vibrato, and probably never using bow vibrato at all.

4) Expression in viol playing is primarily a function of the bow and its capacity for dynamic nuance.

5) Finally, if continuous vibrato had been the standard practice before the 18th century, I can conceive of no reason why the vibratoless controversy should suddenly arise at that time. However, if vibratoless tone had been the established practice, there is a specific development around the beginning of the 18th century which would account for the old practice suddenly being challenged by a new concept of vibrato as a basic principle of tone production. That development was the acceptance and spread of equal temperament. The earlier tuning systems (from the 15th to the 17th centuries) generally were based on acoustically pure intervals (i.e., intervals which do not produce beats when sounded simultaneously), particularly the major thirds. In order to be able to listen for beats in such a tuning system, however, it is necessary to play without vibrato. Unfortunately, a major third in equal temperament is considerably sharper than an acoustically pure major third. Thus, an equal-tempered major third produces a great number of beats and therefore would sound painfully out of tune to a musician accustomed to pure thirds. This one rather serious drawback to equal temperament can be covered up by using vibrato on those intervals which otherwise would produce beats.<sup>21</sup> However, such a systematic application of vibrato would deliver rather disappointing results musically, so when a musician commits himself to using vibrato to compensate for the shortcomings of equal temperament, he must commit himself to adopting vibrato as a basic principle of tone production as well. Of course there would have been other factors leading to the eventual adoption of continuous vibrato, such as the rise of the violin and public concerts, both of which created a need for more expressive devices than were available on the gentler, stately viols. However, I submit that the spread of equal temperament must have

<sup>20</sup> I don't detect any of the pejorative quality which Kinney finds in the term "meowing." Rather, I suspect that it is more likely an imaginative teacher's attempt to describe on paper the sound of a type of ornament that is somewhat related to but perhaps not as familiar as the "bleating" type of two-finger vibrato. (Nor do I mean for the term "bleating" to be a pejorative, either).

<sup>21</sup> A specific example of an ornamental vibrato being used to compensate for an acoustical short-coming occurs in the Manchester Gamba Book (third tuning No. 15 pp. 44-45) where a bow vibrato is used repeatedly, apparently in order to cover up a wolf-tone. (Reference is to the Manchester Lyra Viol Tablature, circa 1660 in Manchester, England, Public Library. MMS. Call No. 832 Vu 51.)

been a significant factor contributing to the eventual establishment of vibrato as a principle of tone production.

Nevertheless, no amount of mere discussion is likely to convince a viol player who is accustomed to playing with continuous vibrato to suddenly give up his vibrato. Vibrato can be a very lovely and satisfying expressive technique. Unfortunately it is incompatible with another lovely and satisfying technique whose historical authenticity can be established much more readily—pure intonation. Of course, if one gives up vibrato in order to work toward pure intonation, he must find some other expressive technique to use. This could provide an excellent opportunity for trying the dynamic nuances of the bow, suggested by Ganassi and Simpson, which seem to be the primary expressive technique available to early viol players. Although continuous vibrato would tend to overpower such subtle expressive dynamics, occasional ornamental vibrato could serve well to enhance them, as Geminiani suggests.<sup>22</sup> Continuous vibrato is a fine expressive technique for the intense instruments of the violin family and especially for music that must be played in equal temperament, but continuous vibrato on the viol greatly inhibits the expressive capabilities of the bow and completely prohibits the use of pure intonation.

Modern players who have been conditioned to equal temperament and continuous vibrato are likely to think of the medieval and renaissance concepts of *musica instrumentalis*, *musica humana*, and *musica mundana* as merely quaint and charming bits of historical lore. It is only after someone has experienced the ethereal beauty and the intellectual, physiological, and aesthetic thrill of playing with pure intonation and expressive bowing that he might begin to suspect what the ancients really could have meant by "being in tune with the music of the spheres."

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<sup>22</sup> See Kinney, *op. cit.*, pp. 62-63.

## THE BOWED STRING INSTRUMENTS OF THE BAROQUE BASSO CONTINUO (Ca. 1680 - Ca. 1752) IN ITALY AND FRANCE\*

by  
Henry Burnett

### THE VARIOUS MEANINGS OF THE TERM "VIOLONE"

"Violone" is a nebulous term frequently employed in Italian baroque chamber music. One can, along with William S. Newman, agree that "The 'violone' often specified in *b.c.* parts seems to have meant the cello or an instrument between the cello and double bass in size."<sup>51</sup> The fact that the violone as seen in Italian chamber music was meant to be some form of cello, there can be little doubt. Several varieties of cello existed at this time. In Brossard's *Dictionnaire* and Mattheson's *Das Neu-Eröffnete Orchestre*, the cello was described as having four, five, or six strings like the gamba. Mattheson's remarks are valuable because they shed light on the transitional stage of the string basses:

The prominent cello, the *bassa viola*<sup>52</sup> and *viola da spalla*, are comparatively small bass-fiddles, with five and poss-

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(\*) This is the second and final part of a paper submitted in partial fulfillment of the requirements for the degree of Master of Arts in Musicology, in the Graduate Division of Queens College of the City University of New York, September, 1970. Part I of this paper was published in volume VII (1970) of this *Journal*.

<sup>51</sup> William S. Newman, *The Sonata in the Baroque Era* (North Carolina, 1966), p.55.

<sup>52</sup> (Please see next page for Footnote 52.)

ibly six strings, on which one can perform all sorts of fast passages, variations and embellishments with less work than on larger instruments. Especially the *viola da spalla*, or shoulder viol. has a great effect in accompaniment, because it can penetrate strongly and express the tones clearly. A bass can never be brought out more distinctly and clearly than on this instrument. It is fastened with a ribbon on the breast and is, so to speak, slung on the right shoulder. This has not in the least stopped or hindered the fine resonance.<sup>53</sup>

That the term "violone" was employed as being synonymous with double bass as well as cello can be testified to by the definition of "violone" given in Brossard's *Dictionnaire* of 1702:

*Violone*: A large bass violin or double bass, every way as big again as the common one; and the strings, which are four, bigger and longer in proportion, consequently its sound must be an octave deeper than that of the *violoncello*, or bass violin; it has a noble effect in great concerts.<sup>54</sup>

<sup>52</sup> The *bassa viola* or *basso di viola* was much used in chamber works during the early to middle part of the 17th century as a reinforcement of the bass line. The instrument was of the violin family and very closely resembled the cello (if in fact it wasn't one in the first place). I recently came across a piece written by Alessandro de Poglietti called *Balletto à 6*. The piece is most interesting for its varied instrumentation consisting of 2 violins, alto di viola, 2 *viols da gamba* and a *basso di viola* with the basso continuo (contained in *Denkmäler der Tonkunst*, XXVIII/2-band 56, Austria, 1960). Thus, it could be argued that the *basso di viola* did not have any connection with the gamba family being mentioned as it is with the gambas in the same piece. Therefore, it would seem that all mention of it in the chamber works (e.g. Sartori-Bibliografia) of Italian composers of the 17th century would have reference to a form of cello.

<sup>53</sup> Johann Mattheson, *Das Neu-Eröffnete Orchestre* (Hamburg, 1713). Translation in Ruth Halle Rowen, *Early Chamber Music* (New York, 1949), p.75.

<sup>54</sup> Brossard, *Dictionnaire de Musique* (1702), facsimile of the first folio edition (Amsterdam, 1964).

Naturally, an instrument playing at 16 foot pitch (I am using standard organ terminology)—whether a double bass gamba or a double bass violin—would totally upset the delicate balance of a small ensemble, creating too wide a distance between the bass and the upper parts. Then again, to play these often complicated bass parts at pitch, on an instrument of 16 foot pitch, would be absolutely ludicrous not to say extremely difficult to execute. However, in orchestral music, the cellos violones (i.e. double basses) often played together at pitch if the parts were low enough and in unison as is evidenced by Johann J. Quantz in his treatise *On Playing the Flute* (1752):

The bass player must strive to achieve a good and comfortable *application* or system of shifting fingers, so that he can play whatever is written in the high register as well as the violoncellist, and does not garble the melodic bass parts, especially those in unison, which must be played on each instrument, including the double bass, in exactly the register in which they are written.... Should bass parts like these be written higher than the bass player can reach on his instrument, he must perform the whole passage an octave lower, rather than divide it in a clumsy fashion; such passages, however, hardly ever go above G<sup>1</sup>, which some good players can produce and use accurately and distinctly.<sup>55</sup>

Quantz is speaking only of the double bass as a member of a full ensemble and not as an individual participant of a small chamber group. One must also realize that playing tutti passages in concerti grossi is hardly in the same class as performing those intricate passages which are contained in many baroque chamber music compositions.

Other evidences exist which point towards the use of a cello (or at least a substitute) when the word "violone" is indicated. Often one finds the term "violone" on the title-page, and the word "violoncello" on the individual part (or vice versa). The following examples

<sup>55</sup> Johann J. Quantz, *On Playing the Flute* (1752), translated by Edward R. Reilly, (New York, 1966), p.249, No. 6.

are indicative:<sup>56</sup>

1). 1678: Arie, e Correnti a trè, due Violini, e Violone....  
Da Gio. Maria Bononcini, etc.

Tre fasc. in 4<sup>o</sup> : V.I di pag. num. 21, V.II e Violoncello di pag.  
num. 20.

2). 1692: Sonate a tre, due Violini, e Violone, o Arcileuto  
col Basso per l'Organo... da Antonio Veracini, etc.

Quattro fasc. in 4<sup>o</sup> : V.I di pag. 47, V.II di pag. 45, Violon-  
cello di pag. 43, Organo di pag. 40.

The following examples illustrate the reverse procedure:

3). 1693: Sonate Da Camera a Trè, Due Violini, e Violon-  
cello, ó Cembalo... Da Paris Francesco Algehisi, etc.

Quattro fasc. in 4<sup>o</sup> : V.I, V.II, Violone, Cembalo di pag. num.  
54.

4). 1695: Trattenimenti Armonici da Camera a Trè, Due  
Violini, Violoncello, ó Cembalo... Da D. Francesco Giuseppe De Castro  
Spagnuolo, etc.

Tre fasc. in 4<sup>o</sup> di pag. num. 32: V.I, V.II, Violone ò Cembalo.

Other earlier instances also exist where the parts themselves  
seem to specify an instrument of 8 foot pitch:

1679: Balletti, Correnti, Sarabande, e Gighe a trè, due Viol-  
ini, e Violone, overo Spinetta Opera Seconda di Andrea Grossi, etc.

Tre fasc. in 4<sup>o</sup> di pag. num. 23: V.I, V.II, *Bassetto* (refers to a

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<sup>56</sup> Sartori-*Bibliografia*, pp.489-584. Naturally, terminological im-  
precision must be taken into account (i.e. an error made by the pub-  
lisher when printing the plates); however, it seems that subconsciously  
at least, it really didn't matter if a violoncello was substituted for a vio-  
lone, or vice versa, in these instances.

small bass, probably some sort of cello).<sup>57</sup>

The following example is unique in that the bass part calls for  
either "violone o fagotto":<sup>58</sup>

1679: Pestalozza, Giacinto.

Sonate a due, tre e quattro strumenti, di Giacinto Pesta-  
lozza. Opera prima, consacrate al merito impareggiabile dell'illustrissimo  
Signre. Conte Tomaso Visconti (Milano 1679).

Asti, archivio capitolare: parte del violone o fagotto.

Thus, if the bass parts are interchangeable, an instrument of 8  
foot pitch must have been desired.

The violone as double bass (or double bass gamba) infrequently  
appears in the trio sonata literature. When it does, the violoncello is  
generally present to play the bass at pitch. The following is typical:<sup>59</sup>

1692: Sonate Da Camera a trè, due Violini, e Violoncello col  
Violone, ò Cimbalo... Da Barolomeo Bernardi, etc.

Again, as in this example, a choice between violone and harpsi-  
chord is given in order not to overpower the bass.

Before leaving the subject, let us turn to the writings of Georg  
Muffat (1653?–1704). Muffat's remarks, contained in the forewords  
of his *Florilegium Primum* and *Secundum*, as well as his *Auserlesene  
Instrumental-Music*, have received considerable attention, since they are  
the only real source of the practice of professional violinists at this  
time. Although born in South Germany, Muffat spent much of his time  
in France and Rome, studying both the styles, of Lully and Corelli.  
While his terminology may not have been universal, he does give an  
accurate description of the chamber orchestras of the time. The follow-

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<sup>57</sup> Sartori-*Bibliografia*, p. 492.

<sup>58</sup> M. Donà, *La Stampa Musicale a Milano fino all'Anno 1700*, p.117.

<sup>59</sup> Sartori, p.565.



ing is of great interest because of its detailed specification for the basso continuo:

*Of Certain Other Customs of the Lullists, Which Could be of Use to Our Subject (from Florilegium Secundum).<sup>60</sup>*

No.5 As to the instruments, the *Haute-contre* (to the Italians, *Violetta*) part sounds better when played on a medium-sized viola, built somewhat smaller than the *taille*, than on a violin. To play the bass well, it is best to use a small French bass (to the Italians, *Violoncino*), which cannot possibly be omitted without spoiling the true harmonic proportion. This can be doubled, according to the number of players, and if that is large, mixing among them the double bass (to the Italians, *Contrabasso*, to the Germans, *Violone*) can only make the concert more majestic despite the fact that the French still do not use it at all in their *airs de ballets*.

*From Auserlesene Instrumental—Music: Of the Number and Character of the Players and Instruments.<sup>61</sup>*

1. Should you be short of string players, or wish to try over these concertos with only a few, you may form a perfect little trio, at all times necessary, from the following voices: violino primo concertino, violino secundo concertino, and Basso Continuo e violoncino concertino. Your bass, however, will go better on the small French bass than on the double bass used hereabouts, and to this may be added, for the greater ornamentation of the harmony, a harpsichord or theorbo, played from the very same part.<sup>62</sup>

3. Should still more players be available, add to all the parts aforesaid the three remaining ones, namely, the violino primo, violino secundo, and violone or<sup>63</sup> Basso Continuo of the concerto grosso (or

<sup>60</sup> Georg Muffat, *On the Lully Style of Performance*. Translated by Kenneth Cooper and Julius Zsako in *Musical Quarterly* (New York, 1967), vol.53, p.233.

<sup>61</sup> Georg Muffat, *Auserlesene Instrumental—Music* (Passau, 1701). Foreword translated in Strunk, *Source Readings*, p.450-51.

<sup>62</sup> N.B. how Muffat separates the basso continuo from the violoncino.

<sup>63</sup> Emphasis mine.

great choir), assigning to each of these, as reason and the number of available musicians may dictate, either one, two, or three players. In this case, to make the harmony of the bass the more majestic, a large double bass will prove most serviceable.

## FRANCE

As was stated previously, the violin family in Italy had clearly established its preeminence in concerted music by 1650, and the musical influence of Italian violinist composers was soon to spread through Europe; the viols were long since forgotten. In France the *Vingt-Quatre Violons du Roi*,<sup>64</sup> used for the court ballet and imitated all over Europe, had been the rage since the reign of Louis XIII, and the use of violins became established in the opera orchestra.<sup>65</sup> However, for domestic chamber music, including solo playing, the viols have preferable qualities and remained popular in France through the seventeenth century well into the eighteenth, during which time fine artists of the bass viol enjoyed royal patronage. Several generations of players of prodigious technical capacity produced an extensive and varied repertory which fully exploited the intrinsic resources of the viol.<sup>66</sup> It was Sainte

<sup>64</sup> The 24 instrumentalists comprising the string orchestra of the French court.

<sup>65</sup> *Grove's Dictionary of Music and Musicians* (New York, 1948), Third ed., vol.V, p.513.

<sup>66</sup> The instrument for which such famous French composers as Marin Marais and François Couperin wrote the major portion of their works "is commonly referred to as the viola da gamba. Strictly speaking, however, it was the small bass of the viol family, which in the 17th and early 18th centuries included as many as nine different sizes of instruments, all called by the generic name viola da gamba. Marais's instrument (the popular instrument of his time)—viola da gamba, bass viol, *basse de viol*, or, simply, 'gamba'—was somewhat smaller than the modern 'cello and had frets and seven strings, tuned to A,D,G,c,e,a,d'." (Cf. Clyde H. Thompson, "Marin Marais's Pièces de Violes," *The Musical Quarterly* (Oct., 1960), p.484.

Colombe (c.1630-1690) who further developed and refined the art of bass viol playing along the lines of Hotman (first name unknown),<sup>67</sup> his teacher, and brought this art to its perfection. In addition, it is believed that Colombe added the seventh string—the low A—to the bass viol (tuned A,D, G. c.e,a,d') used subsequently by all the French gambists, and introduced the use of metal wound strings. Sainte Colombe was the most important teacher of the French school, his students including Marais, Rousseau, Danoville, and De Caix D'Hervelois.<sup>68</sup>

While the rest of Europe maintained a continuo style with a keyboard instrument doubled by the cello, the French—especially during the lifetime of Lully—held that the viol, either alone or with clavecin, was the best foundation in a musical composition. The following quote from Molière's "Bourgeois Gentilhomme," is typical of French sentiment at the time. The Master of Music is explaining to *Monsieur Jourdain*, who wants to arrange a musicale at his home: "Il vous faudra trois voix: un dessus, une haute-contre et une basse, qui seront accompagnées d'une basse de viole, d'un théorbe et d'un clavecin pour les basses continues, avec deux dessus de violon pour jouer les ritournelles."<sup>69</sup>

Jean Baptiste Forqueray, the son of Antoine Forqueray (1671-1745), describes his famous father's passion for the viols of a certain Barbet in a letter written to Prince Frédéric-Guillaume de Prusse (1767-68). The following is an extract from that letter in which Forqueray

<sup>67</sup> *Grove's* says of Hotman (d. 1668): "French lutenist, violist and composer. He was one of the most famous players and teacher of the lute and viola da gamba in France in his time. Among his pupils were Sainte-Colombe and Marin Marais. He was apparently of German parentage and belonged about 1662 to the Musique Royale of Louis XIII...." (*Grove's*, 5th edition, vol. IV, p.141).

<sup>68</sup> Nathalie Dolmetsch, *The Viola da Gamba* (London, 1962), p.15. Dolmetsch quotes from Rousseau's *Traité de la Viole* (Paris, 1687). It really doesn't matter who introduced metal wound strings and added a seventh string to the viol; however, it is important to realize that it did happen and that it happened at this time.

<sup>69</sup> Quotation found in Jürgen Eppelsheim, *Das Orchester des Lully* (Tutzing, 1961), p.151.

tells of his father's two prized viols made by Barbet—"one for solos, the other for accompaniment."

Nous avons eu en France, depuis vingt-cinq ans, un homme qui se nommoit Barbet, qui a fait un grand nombre de Violes avec du bois d'Angleterre, c'était le plus grand ouvrier que nous ayons eu pour la coupe, pour l'épaisseur, pour la propreté et les dimensions. Ses instruments gagnent tous les ans à vieillir par le moëleux et le brillant du son. J'en ay deux de lui que mon père a joué pendant vingt-cinq ans jusqu'à la fin de ses jours. L'une pour les pièces, l'autre pour l'accompagnement.<sup>70</sup>

The viol in the role of accompanist is next mentioned in the *Mercure de France*, the famous French periodical of the 18th century. An announcement of the "Concerts Spirituels" is contained in the April 1725 issue, the last part of which is of special interest to our discussion:

Le concert du palais des Thuilleries continua avec les mêmes applaudissemens le lundi de Pâques jusques au lendemain de Quasimodo. Ce qu'il y a eu de bien piquant pour le public dans ces derniers concerts, c'est une espèce d'assaut entre les sieurs Battiste, François, et Guignon, Piémontois, qu'on regarde comme les deux plus excellens joueurs de violon qui soient au monde. Ils jouèrent tour à tour des pièces de symphonie, seulement accompagney d'un basson et d'une basse de viole où ils furent tous deux extraordinairement applaudis. Le sieur Battiste joua sans accompagnement des préludes qui furent extrêmement applaudis. Le sieur Guignon joua aussi seul le lendemain.<sup>71</sup>

<sup>70</sup> Reprinted in *Recherches Sur la Musique Française Classique*, "Sur la Fabrication de la Viole da Gambe et la Manière d'en Jouer, D'après une Correspondance Inédite de Jean-Baptiste Forqueray Au Prince Frédéric-Guillaume de Prusse - Présentée" annotated by Yves Gérard (Paris, 1961-2), vol. II, p.166.

<sup>71</sup> Reprinted in *Recherches Sur la Musique Française Classique*, "Note Sur Les Violonistes Anet" by Michel Antoin (Paris, 1961-2), vol. II, p.89-90.

One must not think that the gamba was the only instrument playing bass lines. Indeed, with the entrance of the cello into the chamber music literature (especially after 1700), the gamba became more of a solo instrument than anything else. That the cello (or its immediate predecessor) was used as a melodic bass even before 1700 is evidenced by St. Lambert's *Traite de l'accompagnement* published in 1707 (first edition, 1680), in which he says, "Quand la mesure est si pressée que l'accompagnateur n'a pas la commodité de jouer toutes les notes, il peut se contenter de jouer et d'accompagner seulement la première note de chaque mesure, laissant au basses de viole ou de violon à jouer toutes les notes."<sup>72</sup>

Further evidence is given by Georg Muffat<sup>73</sup> when he specifies the "small French bass (*violoncino* in Italian)" for the foundation for his concertino group. Naturally, as the viol gained as a solo instrument, the gambist was loathe to play simple, chordal bass lines. Wilfrid Mellers in his excellent book, *François Couperin*, relates what de Machy explains as the true purpose of the viol in the preface to his *Pièces de Viole* of 1685.

"De Machy explains that the viol may be used simply as melody instrument, accompanied by continuo, or it may be used as a bass for one's own singing; but its most characteristic activity is as a solo instrument playing both melody and harmony. It is possible, he points out, to make a pleasing sound by playing a tune with one hand on the clavecin, but nobody would call that real clavecin playing. Similarly, the viol can play a single melody very agreeably if need be, but the instrument fully reveals itself only when it is played solo, its melodies being harmonized with rich chords and arpeggio devices, often involving big leaps. It is this manner of treating the solo viol which was adapted to the violin by German composers such as Biber, Baltzar, and J.S. Bach." [Mellers himself goes on to say,] "The French violists have left fewer works for unaccompanied viols than their English predecessors. But it is clear in

most of their works for one or two viols and continuo that they habitually thought of the viol as a *solo harmonizing instrument*.<sup>74</sup> The richness of the chords and the mellowness of the tone enhance the elegiac quality of their lyricism..."<sup>75</sup>

Thus, if the gamba was used as a melodic bass, you could be sure the part was worthy of it. In the *12 Sonates à Violon seul mellées de plusieurs récits pour la viole* by Jean-Fery Rébel (1713), several movements have those typically seventeenth century *concertante* parts for the viol (the "récits" in the title), varying from elaboration of the basso continuo to an independent part.<sup>76</sup> "Virtuosity in accompaniment," Ruth Rowen states, "meant to a Frenchman virtuosity on the part of the gamba player."<sup>77</sup> Ancelet, while discussing Jean Baptiste Senallié (1687-1730), said:

'Senallié, a man of taste and of rather weak performance, has trained a great number of pupils. He has composed several books of sonatas which are in general favor because of the beauty of their melody. And as it was absolutely necessary that he reconcile himself to the bass gamba which was in fashion at that time, in order to display it well, Senallié composed elaborate basses, full of arpeggios and difficulties. The accompanists' conceit revelled in this, because it was understood that he who produced the greatest quantity of notes was

<sup>74</sup> Emphasis mine. Actually, the technique of performing melody and harmony simultaneously was well known to French violists even before 1635. (Cf. Marin Mersenne, *Harmonicorum Libri*: Paris, 1635. *Liber Primus*, p.47.)

<sup>75</sup> Mellers, *op. cit.*, p.264-5.

<sup>76</sup> William S. Newman, *op. cit.*, p.361.

<sup>77</sup> The great school of gamba playing in France was preceded by an even earlier and a greater one in England which took place during the High Renaissance and continued into the Baroque. This school was known as the *Lyra-Viol School* and it brought the technical virtuosity of the viol to such a high level of complexity that it makes us wonder today whether such music could have actually been played. (See the many editions of J. Playford, and T. Hume, as well as the pieces collected in the *Jacobean Consort Book*, edited by T. Dart.)

<sup>72</sup> Quotation found in Wilfrid Mellers, *François Couperin* (New York, 1968), p.312. (Emphasis mine)

<sup>73</sup> See my discussion of Georg Muffat in this thesis pp.37-38.

the most brilliant and the cleverest. Therefore Senallie's sonatas had a prodigious sale, through which he profited in order to support and establish his family. A fine example for musicians.<sup>78</sup>

It is interesting to note that the gamba was never considered to be a "bass" instrument as indeed the cello was. Its extended range enabled it to participate freely in alto and tenor registers where it was actually most comfortable. Leopold Mozart, in describing the gamba in his justly famous treatise on the violin, has this to say in comparing the gamba and the violoncello:

The ninth kind (describing the entire family of string instruments) is the gamba. It is held between the legs, hence its name; for the Italians call it *Viola di Gamba*, i.e. Leg-Fiddle. Nowadays the violoncello, too, is held between the legs, and one can justly call it also, a leg-fiddle. The viola di gamba is in many other respects different from the violoncello. It has 6 or 7 strings, while the latter has only four. It is, moreover, tuned quite differently, has a more pleasant tone, and serves mostly for playing an upper part.<sup>79</sup>

One often finds the viol (i.e. any member of the viol family from the treble to the bass) used in conjunction with the violin either as a substitute for it (e.g. Jean Phillippe Rameau, *Pièces de Clavecin en Concerts, avec un violon, ou une flûte et une viole ou 2e violon*, 1741), or as an addition to the violins, playing the same music an octave

<sup>78</sup> Ruth Halle Rowen, *op. cit.*, p.74. Rowen, in turn, cites La Laurencie, *L'Ecole Française de Violon de Lully à Viotti* (Paris, 1922-24), I, 172 (Ancelet, *Observations sur la Musique et sur les Musiciens*, Paris, 1757, p.13). In such cases of elaborate bass writing, does not the gamba become more of a soloist than a mere accompanist? (These bass parts were designed specifically for the viol, not the cello.) Is it not safe, then, to assume that the ordinary run-of-the-mill bass lines were intended for cello, being "too common" for a gambist to perform?

<sup>79</sup> Emphasis mine. Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*. Translated by Editha Knocker (Oxford, 1951), p.11-12.

lower (if a bass gamba is used). An example of this last instance may be found in G.P. Telemann's suite in D for viola da gamba and strings.<sup>80</sup> The gamba plays the same music as the first violins in all the tutti passages (an octave lower). Concertos for other bass instruments written during this period follow the standard procedure of playing the bass line in the tutti. One need only look at any Vivaldi bassoon or cello concerto to see the validity of this statement. (Cf. among others, *Concerto in Do Maggiore per Fagotto, Archi e Cembalo*, F. VIII no.4. Copyright 1949, by G. Ricordi and Co.).

More subtle examples exist that give us an insight into the attitudes of composers concerning the role of the bass viol. Again, returning to the prolific works of Telemann, one finds a series of quartets commissioned by the French court and written for "une Flûte Traversière, un Violon, une Basse de Viole, ou Violoncel, et Basse Continuë."<sup>81</sup> It is the phrase "une Basse de Viole, ou Violoncel" that concerns us here. Telemann has provided us with fully written out alternate parts for both viol and cello depending on which one is to be used in performance. (Both are solo instruments in this case and have little to do with the basso continuo.) In many instances they differ widely, Telemann being particularly sensitive to the idiomatic possibilities and capabilities of both instruments. Thus, one finds parallel passages where the gamba plays one octave above the cello which places the viol within the range of the violin. Here are a few examples:

<sup>80</sup> G.P. Telemann, *Ouverture: D-dur, Viola ou Viola da Gamba con., 2 Viol., Vla., Basso Continuo*. Manuscript No. 1034/8, Darmstadt Landesbibliothek. Cf. also Telemann's *Sonata a Flauto Traverso, Due Viole di Gamba, et (sic) Cembalo*. Manuscript No. 1042/90, Darmstadt Landesbibliothek. The parts contain two alternative parts for violins in place of the gambas.

<sup>81</sup> G.P. Telemann, *Nouveau Quatuors en Six Suites* (Paris, 1738), reprinted edition in Bärenreiter Kassel, *G.P. Telemann Musikalische Werke* (1965), band xix, edited by Walter Bergmann.

1st. Quatuor G.P. Telemann (bars 78-84)

4th Quatuor (Notice that the gamba lies even higher than the violin)

Clearly, the gamba is not thought of as a "bass" instrument in these examples (just two of many). In other instances where the viol and cello differ in actual notes, the gamba is given music closely resembling the flute part rather than paralleling the cello.

1st. Quatuor (bars 26-29)

Jürgen Eppelsheim devotes an entire chapter in his informative work *Das Orchester des Lully* to the instruments of the continuo. He believes the viol to be the favored continuo string instrument in the Lully orchestra; however, his subjective reasoning, and lack of definite

source material, still leave me dubious. A recent article in *Recherches Sur la Musique Française Classique*<sup>82</sup> served to substantiate my original theory that the gamba was not a primary continuo instrument unless specified. In this article, the following *basse de violon* players, i.e. cellists, are given among the "12 stable members" of the famous *Bande des Violons du Roi*:

- 1). Claude Montenot
- 2). Jacques-Nicolas
- 3). Théodore Binie, vis-à-vis Saint-Gervais
- 4). Saint-Germain- L'Auxevrois

No gambists are given in the article; further more, the lists of musicians show clearly that the cello, or the immediate antecedent, was a firmly established member of the French court and society in 1681.

Cellos were certainly present in the French court orchestra (at the turn of the 18th century) as is evidenced by Eppelsheim's own discoveries into the composition of the orchestra personnel in the years 1719, and 1712-13, as follows:<sup>83</sup>

1712-13: 10 musicians, only 9 specified.  
1 clavecin, 2 basses de violon, 2 théorbes,  
2 dessus de violon, 2 flûtes allemandes.

1719: 1 clavecin, 2 basses de viole, 2 basses de violon,  
2 théorbes, 2 dessus de violon, 2 flûtes.

Eppelsheim believes the unnamed instrumentalist in the first example to be the bass viol player, although he offers no proof to support this comment.

<sup>82</sup> Marcelle Benoit, "Une Association de Joueurs d'Instruments a Paris en 1681," *Recherches Sur la Musique Française Classique* (Paris, 1964), vol. IV, pp.82-94.

<sup>83</sup> J. Eppelsheim, *op. cit.*, p.150.



Eppelsheim then gives his reasoning for the preference of the viol over the *basse de violon*,<sup>84</sup> saying that the tone of the viol was "thinner" (*schlanker*) and more flexible than that of the voluminous *basse de violon*. Its playing technique in contrast to the still underdeveloped *basse de violon* was highly superior.<sup>85</sup>

It isn't that I wish to contradict Eppelsheim's remarks on this rather nebulous topic, it is only that I want to prevent the rise of any further false impressions. If cellos and viols are listed together as components of Lully's orchestra, and if the viols were the preferred continuo instruments, what, may I ask, was the position of the cellist? Eppelsheim answers the question stating only that the cello was probably used as bass to the "Grand Choeur" and as foundation to the vocal ensembles contained in the operas.<sup>86</sup> Naturally, the delicate, sweet sound of the viol would be totally unsuited as a sufficient foundation to any large-sized ensemble, especially in vocal music. What conclusions can then be formulated? Can one say that the viol was the preferred chamber music bass in France (with the emphasis on its virtuoso characteristics in both roles as soloist and continuo foundation), while the cello was considered more suitable for opera/ballet performances? This is far too confining an answer for so complicated a question, and was not always the case.

On the other hand, to state outright that the gamba was the preferred continuo instrument in French chamber music would be as absurd as it would be misleading. The cello was hardly the unmanageable, unwieldy instrument generally assumed to be during the late baroque. This may have been true during the first half of the seventeenth century, but after the vast Italian advances in violin making reached the French court in the latter half of that century, the cello

<sup>84</sup> The term *basse de violon* refers either to the violoncello or its immediate predecessor, a more unwieldy form of the same instrument. This fact is testified to by M. Corrette: "Violoncello veut dire violoncelle ou basse de violon.... Explication alphabétique des mots italiens les plus usitez dans la musique." (Cf. Corrette, *Ecole d'orphée*, Paris, 1738, p.42.)

<sup>85</sup> Eppelsheim, *op. cit.*, p.151.

<sup>86</sup> *Ibid.*, p.153.

and its technique made great strides (especially during the first three decades of the eighteenth century) and was soon playing music of more than moderate difficulty. The trio sonatas of Jean-Joseph de Mondonville (c.1733) contain many difficult passages for the violoncello.<sup>87</sup>

Edith Borroff, in her informative article on the composer Jean-Joseph de Mondonville,<sup>88</sup> describes the *Sonates en Trio pour deux violons ou flûtes avec la Basse continue*... 1734, opus II as follows:

The upper parts are specified: the first is *Violino Primo*, the second is *Violino Secondo* in three sonatas and *Flûte ou Violon* in the other three, while the bass is marked *Violoncello* .... The part for Violoncello is as widely ranging and vigorous as the others.

The following example printed from Borroff's article "shows the agility required of the cellist in a high range, as his part assumes the lead in a sequential chain of suspensions typical of its time."



Thus, as the cello became more proficient in its manual dexterity (allowing it to play both simple and quite elaborate bass lines), the gamba soon fell into decline. Editions appear containing printed parts for both gamba and cello as in the "Nouveau Quatuors" of Telemann, where one notices the many technically difficult passages contained in them for the cello (though not always as difficult as the cor-

<sup>87</sup> Incidentally, this is another instance where the cello is not mentioned in the title-page, but is included in the parts, confirming my contention that both title-page and attending parts must be consulted before conclusions can be drawn.

<sup>88</sup> Edith Borroff, "The Instrumental Style of Jean-Joseph Cassanéa de Mondonville," *Recherches Sur la Musique Française Classique* (Paris, 1967), vol.VII, pp.168-174.

responding gamba part). Further, the cello was by this time (c. 1738) considered as much a "chamber" instrument as the gamba; and it was quickly superseding the viol in that capacity. This is one reason why Telemann offered alternate parts for both cello or gamba in the quartets. Most certainly fine cellists were present at the French court of Louis XV during which time Telemann's compositions were the rage of Paris. We know this from Telemann's own autobiography (1739) in which he states:<sup>89</sup>

My long-planned journey to Paris, where I had already been invited on many occasions for some years by some of the virtuosi there who had taken a liking to several of my printed works, was achieved around Michaelmas 1737 and lasted eight months. There, in accordance with the Privilege du Roi in force for twenty years, I had new Quartets engraved... against payment. The admirable way in which the Quartets were performed by Messrs. Blavet, flute; Guignon, violin; Forcroy fils, gamba; and Edouard, violoncello, would merit some description here if words were adequate. Suffice it to say that they made the ears of the court and the town unusually attentive and won for me, in a short time, an almost general acclaim, accompanied by abundant courtesy.

Notice that Telemann refers to Edouard as a "violoncellist"—*not* as a basse de violoniste. Even though these words were used interchangeably,<sup>90</sup> the actual use of the word "violoncello" in France appears rather early in the eighteenth century.<sup>91</sup> Thus, in the collection compiled by Sébastien de Brossard<sup>92</sup> there appears an undated manu-

<sup>89</sup> Translated from the preface to the reprinted edition of the "Nouveau Quatuors" *op.cit.*, p.vi.

<sup>90</sup> Cf. M. Corrette's definition of "basse de violon" in footnote No. 84.

<sup>91</sup> The following discussion is based on research done by Sylvette Milliot. "Réflexions et Recherches sur la viole de Gamba et le Violoncelle in France," in *Recherches Sur La Musique, op. cit.*, vol. IV, 1964, pp.179-197.

<sup>92</sup> Brossard bought this collection of manuscripts from the estate of the Strasbourg curate François Rost in 1698 (cf. Newman, *The Sonata in the Baroque Era, op. cit.*, p. 363).

script by Elizabeth Jacquet de La Guerre: *Trois sonates à deux violons et violoncello obligato et basse*. (Notice the combination of French and Italian terminology in the title). As to the first dated reference to the word "violoncello," this is found in a collection of sonatas by Jean-François d'Andrieu which appeared in 1705: *Sonates en Trio pour deux violons, violoncelle et basse continue*. The cello in these sonatas leaves the realm of the bass and frequently joins in concert with the two violins thus emancipating itself from the confines of the basso continuo as stated in the harpsichord. These works also offer further evidence of the popularity of the cello in French chamber music even as early as 1705.<sup>93</sup>

It is interesting to see the similarities between the phraseology of these French works and their Italian counterparts. Like the Italian titles, the bass instrument is generally named first followed by the words "basse continue." Thus, we can reasonably assume that when the words "basse continue" are used, they refer to the keyboard part alone; the melodic bass already being stated by itself either in the title or in the parts themselves. This is exactly the same phrase structure used by the Italians.

Part of the above discussion was intended to disprove those theories which hold that the baroque cellist was hardly able to draw his bow no less than play the instrument.<sup>94</sup> The cello parts of Mondonville alone would be enough to dispel such beliefs, as well as the Telemann "Nouveau Quatuors" mentioned above which contain untold numbers of such complex passages which could well test the proficiency of today's cellists as it did then. Here is only one such passage taken from the fourth quartet:

<sup>93</sup> By the 1730's and 40's a school of cello playing was established in France, notably by J. Barrière and M. Berteau (cf. Newman, *op.cit.*, p.388).

<sup>94</sup> Please see next page for Footnote 94.

(Vivement) bars 32-40



The argument might well be put that Italy's cellists would naturally be the ones with greatest proficiency; but here is proof that France had her own virtuoso cellists (several being converted gambists, thus facilitating their technique as cellists) with their own virtuoso repertoire. Telemann's quartets were written for the French court, and were played by French musicians.

Realizing that the cello was an active member of the French court and its chamber music,<sup>95</sup> one can now admit that the cello must have been active as a continuo bass. One can hardly imagine the great French gambists such as the Forcroy family (father and son), Marin Marais, or Caix d'Hervelois as being content to waste their time playing

<sup>94</sup> Cf. the article on the violoncello by Edward John Payne in *Grove's Dictionary* (5th edition) pp. 821-24 where, among other fallacious statements, is said the following:

a). "Corelli is said to have had a cello accompaniment to his solo performances, though his *basso continuo* is obviously written in the first instance for the viola da gamba...." (Corelli's titles of the original editions of his works never once refer to the gamba, whereas, the cello is mentioned by name in Op.1 and Op.2, as well as Op.6.)

b). "The true method of cello playing was first worked out by the younger Duport... Paris 1806-19. Before Duport much confusion had existed in fingering and bowing the instrument." (E.J. Payne does not even consider the important treatise written by M. Corrette, *Methode de Violoncelle* - Paris, 1741, wherein all of the important aspects of cello technique are fully exploited.)

<sup>95</sup> Cf. Newman's chapter entitled "Some Cellists" for a detailed discussion of the cello school in France during the 18th century. (*The Baroque Sonata*, pp.388-392.)

simple bass lines when cellists were there to assume that function. Composers like Senaillié (judging from Ancelet's observations concerning Senaillié's bass parts for the viol— see page 39 of this paper), de Machy, Marais, etc. wrote and specified "basse de viole" for the bass in many of their chamber music compositions; however, in these pieces, the bass is tailored for the intricate viol technique. The instrument is thus treated as more of a solo instrument than as the foundation of an ensemble. As an example, let us examine the chamber cantatas of Jean Philippe Rameau (1683-1764).<sup>96</sup>

Except for *Les Amants Trahis*, which is for bass and counter-tenor, they are all solo works, with the accompaniment of harpsichord and bass viol, and sometimes of one or two violins. In three of them the viol part is independent and in *L'Impatience* it plays *obligato* in *concertante* style. Concerto-like writing for the viol occurs also in *Les Amants Trahis* and *Orphée*; this latter is the most fully instrumented and the only one with independent parts for both violin and viol in the same air. *Les Amants* is extremely interesting for its realization of the figured bass part in the viol (see fig.II). This and the Handel *Resurrezione* with its figured viol parts ("senza cembalo")<sup>97</sup> would lead one to believe that the gamba might have realized the figured bass— however modestly— in the absence of a keyboard.<sup>98</sup> Certainly in France such an occurrence is well within the realm of possibility considering the general feeling towards the gamba (or even the cello) as sufficient foundation for the continuo in chamber music. Mattheson testifies to this practice in the following:

The harpsichord ("clavicymbel") with its universality provides an almost indispensable accompanying bass for

<sup>96</sup> The following comments will be based on the *Oeuvres Complètes: Cantates*, Tome III (Paris, 1897 edition).

<sup>97</sup> See my discussion of this work p. 76, Vol. VII of this *Journal*, 1970.

<sup>98</sup> See my discussion of the probable realization of the figures on the part of the viol, *op. cit.*, p.77. At that time, I stated that the gambist, instead of realizing the figures in a strict chordal manner, would use the figures as a frame of reference for melodic elaboration. This would make far more sense especially in difficult keys in which the tuning of the gamba would prevent purely chordal playing.



church, theatrical and chamber music. Among French musicians the clavier is not considered as absolutely necessary, and they usually are satisfied with a bass gamba ("Geigen" is used in the original) or the like as bass; however, it sounds so naked and bare that a connoisseur is ashamed, and an uninitiated often cannot tell at all what is lacking. But it is to be hoped that the French, as has already happened in many musical things, will likewise change their resolution here and will dispense with such a useless caprice.<sup>99</sup>

<sup>99</sup> Translation in Rowen, *op. cit.*, p. 48 who cites Mattheson's *Das Neu-Eröffnete Orchestre* (Hamburg, 1713), pp.263-4. (The words in parenthesis are my own corrections of Rowen's translation after I had consulted the facsimile edition of the work.) Mattheson's complaint not only describes the attitudes of the French, it also confirms the general feeling held by C.P.E. Bach and others in Germany that both a melodic bass and a keyboard are necessary for good accompaniment.

Even though the French preferred the sound of the gamba with a melodic instrument or instruments<sup>100</sup> instead of the additional clavecin, it is difficult to tell to what extent and how the figures might have been realized on the gamba alone. Certainly, no amateur gambist could have done such a feat without extensive preparation.<sup>101</sup> However, we must never forget that the viol in France was held as sacred and if a virtuoso was employed to play the rather secondary basso continuo, he would have made the most of it. On the other hand, direct references to realization of the continuo on the gamba alone are extremely rare. When Rameau realizes the figures for the viol instead of leaving it up to the discretion of the performer, he gives further credence to the theory that realization on the part of the gambist was not thought as easy or as frequent as we might believe. In the first place, if the bass line is anything but half-notes or quarters (as in the Rameau example), the gamba would be hard put to add other tones above it. A few double stops might be added in passing or in cadences, but any chordal realization of the figures as a keyboard could give would be totally out of the question. Then again, one must remember that the tuning of the gamba to the overall tonality of D (A,D,G,C,e,a,d<sup>1</sup>) restricts its ability to produce full chords in any but the simplest major and minor keys, and I doubt whether the composer (outside of a few exceptions) would have limited the range of his tonality for the sake of the continuo player. Most likely, the gamba played the bass line as written (depending on the technical capabilities of the gambist) with only a few chords at cadences and at other appropriate places.<sup>102</sup>

Clyde H. Thompson in his discussion of "Marin Marais's *Pièces de Violes*," is also of the same opinion regarding the limited ability of

<sup>100</sup> Especially in the 17th century before the popularity of the violin family became established.

<sup>101</sup> Rousseau states that the "harmonic style" requires *une grande disposition* and *beaucoup d'exercise* (*Traité*, p.59).

<sup>102</sup> Naturally we are only speaking of the gambist in the role of continuo player — not soloist. The solo literature is replete with full chords and multiple stopping, but the music is, for the most part, idiomatic for the instrument and in keys natural for the viol to sufficiently display itself. (See my quote of Le Sieur de Machy as to the true manner of playing the viol, p. 43.)

the viol to play chords *ad libitum*. "The bass viol is capable of only a limited kind of chordal technique. Awareness of these limitations is evident in the restricted use of keys, and in the frequency of certain chord patterns, both of which are characteristic of all the literature in this genre. The style survives in a relatively small body of works for bass viol and an even smaller, though important, group for violin and violoncello."<sup>103</sup>

The lack of importance sometimes given to the figured bass (i.e. a bass line meant specifically for keyboard) can be seen, for example, in the works of Marin Marais. In the fourth book of his *Pièces à une et à Trois Violes* (1717), "the final section of Book IV consists of two suites for three viols and figured bass. The two independent upper voices are intended for two solo viols. The third viol ordinarily doubles the bass line of the figured bass; it is occasionally provided with a separate part, but this is almost invariably a diminution of the bass line.... The figured bass was added after the solo parts had been composed and was derived from the solo parts, as Marais states in the preface to the *Basse-continues* of 1689."<sup>104</sup>

France is perhaps the most confusing country in regard to the choice of melodic instruments used for the basso continuo. This situation arises, in part, from the intensely divided views in connection with Italian influences, which past 1700, were quite literally flooding the country. On the one hand, the viol was perfectly suited to the French temperament and remained in favor in the innermost circle of the elite. On the other hand, the violin had replaced the viol during the *grand siècle* as the standard instrument for dance and other occasional musics. Again we are faced with the problem of which melodic bass or basses were used (if indeed one was) when none was called for. Italian composers were rather exact in their specifications of continuo basses. Such is not always the case in France. Many composers did specify the type of bass they wished, but just as many (if not more) did not.

<sup>103</sup> Clyde H. Thompson, "Marin Marais's *Pièces de Violes*," *Recherches sur la Musique Française Classique* (Paris, 1963), vol.3, p.80.

<sup>104</sup> Clyde H. Thompson, "Marin Marais's *Pièces de Violes*," *The Musical Quarterly* (Oct., 1960), p.495.

In this connection, let us turn once again to a letter written to Prince Fredrich Wilhelm of Prussia by Jean-Baptiste Forqueray, the famous French gambist, who describes a suite of pieces for three viols that might please Fredrich: "J'ay ajouté, aux douze pièces seules, une suite de petites pièces à trois violes, qui ont été faites pour le père de Monsieur le Duc d'Orléans d'à-présent auquel j'avois l'honneur d'enseigner: j'ay imaginé qu'elles pourroient amuser Votre Altesse Royale. Les morceaux que cette suite contient sont très faciles. La basse peut être jouée par un violoncel ou un clavessin, mais elles feront mieux avec une triosième viole pour Basse."<sup>105</sup>

This one letter seems to suggest a certain amount of flexibility as to the choice of continuo instruments one could use in these pieces. However, it is Forqueray who is listing the possibilities and *he* is the composer. Further, he actually recommends a third viol as the best continuo instrument to use in this case. Thus, with a closer look, one finds definite directions as to the performance of Forqueray's pieces. (One must also take into consideration that Forqueray is addressing Fredrich Wilhelm of Prussia and cannot give him direct commands.)

The letter is also important for its specification that the bass may be played by "un violoncel ou un clavessin, etc." Here again we meet the problem of whether both harpsichord and string bass were meant when the conjunction "or" was used. It seems ridiculous that Forqueray would mean anything other than "or:" and the subject is closed when he recommends a single viol for the bass without harpsichord.

We have already seen examples of pieces in which the bass was clearly identified:

- 1). *Quatre sonates à deux violons, viole de gambe et basse* (i.e. harpsichord continuo- see No.3), Sébastien de Brossard.

<sup>105</sup> "Sur la Fabrication De la Viole de Gambe Et La Manière D'en Jouer, D'après une Correspondance Inédite de Jean-Baptiste Forqueray Au Prince Frédéric-Guillaume de Prusse"-présentée et annotée par Yves Gérard, *Recherches Sur la Musique Française Classique*, vol.II,p.170.



2). *Trois sonates à deux violons et violoncello obligato con organo* by Elizabeth Jacquet de La Guerre (from the Brossard collection of 1698).

3). *Sonates en trio pour deux violons, violoncelle et basse continue* de Jean-François d'Andrieu (1705).

But what does one do when confronted with the hundreds of pieces in which only the word "Basse" is mentioned in the title? The following examples are indicative:<sup>106</sup>

1). Clerambault (Louis-Nicolas), *Sonates à violon seul et basse et à deux violons et basse* (c. 1710).

2). Duval (Fr.), *Second Livre de Sonates à 3 parties pour 2 violons et la basse* (1706).

3). Marchand le fils, *Suite de Pièces mêlées de Sonates pour le violon et la basse* (1707).

4). Aubert (J.), *Sonates à violon seul et basse continue*, Livre I (1719).

5). Chamborn (J.M.), *Sonates à violon seul et basse*, Livre I (1722).

If no indication is present in the parts themselves, one may assume in these instances that a choice does exist as to whether a melodic bass can be employed or not; however, by no means should one assume the presence of string or wind basses as a necessary complement to the keyboard. Further, if a bass was employed (after 1700), the cello, even in France, still remained the popular continuo instrument. M. Corrette supports this statement in his *Méthode de Violoncelle* when he says, "Présentement, à la musique du Roy, à l'opera, et dans les concerts, c'est le violoncelle qui joue la basse continue."<sup>107</sup>

<sup>106</sup> Cf. La Laurencie, *L'Ecole Française De Violon De Lully à Viotti* (Paris, 1924), pp.213ff.

<sup>107</sup> M. Corrette, *Méthode de Violoncelle* (Paris, 1741), preface.

François Couperin is a composer who took both roads in the specification and non-specification of bass parts. His suites for viols are written for two gambas, one of them figured. In the original editions,<sup>108</sup> there is some confusion between singular and plural on the title-page, for the works are variously described as "Pièces de violes" and as "Suites de viole." The most probable explanation is that Couperin had in mind two alternatives. The pieces could either be played by two viols unaccompanied; or the first viol part, which is of a highly virtuoso character, could be played by a soloist, while the second part was played as a bass in conjunction with a harpsichord continuo. The prevalence of multiple stopping and the extraordinary richness of the texture suggests that Couperin regarded the unaccompanied version as aesthetically the more satisfying. As unaccompanied pieces they would be completely in accordance with the viol tradition.

In other Couperin pieces, such as *La Steinquerque*, *La Sultane*, and *La Superbe*,<sup>109</sup> the viol is specified as the bass; however, in his famous *Apothéose de Lulli*, "Basse d'Archet" is given. If Couperin goes out of his way to specify "viole" in one piece, why would he use the term "Basse d'Archet" in another if the viol is intended as bass in both instances? Couperin is obviously suggesting the *basse de violon* in the latter case. No matter what the instrument, the significance of these pieces lies in the very fact that a bass instrument is mentioned by name, I am still unconvinced that even in France, composers were always wont to leave the composition of the continuo group to the performers *ad libitum*.

As to the "violone" (either double bass viol or contrabass), the French rarely used it before 1702, when François Reguenet wrote his famous "Parallèle des Italiens et des Français."

...Their archlutes (referring to the Italians) are as large again as our theorbos and their sound consequently louder by half; their bass-viols (referring to the Italian contrabasso) are as large again as the French, and all ours put together don't sound so loud in our

<sup>108</sup> Cf. François Couperin, *Oeuvres Complètes* (Oiseau Lyre, Paris: 1933), Introduction to Vol.VII: *Musique de Chambre*.

<sup>109</sup> *Ibid.*, *Concerts Royaux* (1714-15).

operas as two or three of those basses do in Italy. This is certainly an instrument much wanted in France; 'tis the basis on which the Italians in a manner build the whole consort; 'tis a sure foundation, equally firm as it is deep and low; it has a full mellow sound, filling the air with an agreeable harmony in a sphere of activity extending itself to the utmost bounds of the most capacious places.<sup>110</sup>

Likewise, the definition of *Violone* given by Brossard in the 1702 edition of his *Dictionnaire*, testifies to the scarcity of the instrument.<sup>111</sup>

*Violone.* C'est notre *Basse de Violon*, ou pour mieux dire, c'est une *Double Basse*, dont le corps et le manche à peu près deux fois plus grands que ceux de la *Basse de Violon* à l'ordinaire; dont les cordes sont aussi à peu près plus longues et plus grosses deux fois que celles de la *Basse de Violon*, et le Son par conséquent est une *octave* plus bas que celui des *Basses de Violon* ordinaires. Cela fait un effet tout charmant dans les accompagnemens et dans les grands choeur, et je suis fort surpris que l'usage n'en soit pas plus fréquent en France.<sup>112</sup>

## FINAL SUMMARY

The purpose of this thesis was to shed new light and pose new questions on a topic that has presented innumerable problems for the

<sup>110</sup> François Ragueneau, *Parallèle des Italiens et des Français* (1702), translation in Strunk, *Source Readings*, p.486. See also the remarks of Georg Muffat (p. 34 of this thesis) who also states that the "violone" was not used in France at this time.

<sup>111</sup> Sébastien de Brossard, *Dictionnaire de Musique* (Paris, 1702), facsimile edition, Antiqua Amsterdam, 1964.

<sup>112</sup> Emphasis mine in the last sentence.

musicologist in the field of performance practice. To fully answer these often complex questions concerning the melodic string basses of the basso continuo could not possibly be accomplished by, nor indeed was the purpose of this thesis. Rather, my discussion of this area of performance practice had the dual purpose of establishing what we already know about continuo string basses in France and Italy, as well as to offer new possibilities and solutions to those areas which have been relatively unexplored (e.g. the viol as sole realizer of the basso continuo).

The baroque, with its open attitudes toward flexibility of performance practice, must be explored with this same flexibility on the part of the researcher. Due to a certain amount of freedom given to the performance of baroque compositions, both in regard to their internal structure (i.e. freedom to ornament and rhythmically alter the music), and in regard to their external structure (i.e. freedom of instrumentation), the twentieth century researcher and performer must be wary of partitioning the performance practices of the baroque into neat, clearly defined generalizations. Thus, when we approach the subject of the basso continuo, we must take into consideration the attitudes of each country towards its treatment. A sweeping generalization stating that the basso continuo naturally implied the union of a keyboard and a melodic bass under any and all circumstances is not only misleading, it just wasn't the case.

If this situation did not exist, C.P.E. Bach would have had no reason to deplore the fact that the harpsichord was frequently missing in the opera during the recitatives and arias (see p.83, Vol. VII of this *Journal*, 1970), leaving the bass instrument(s) as single accompaniment. Likewise, Mattheson would have had no reason to decry the "deplorable" practice in France of employing only a melodic bass as accompaniment (see p.50).

François Couperin admitted himself that the complete continuo group could not always be made available as seen in the advertisement for his *Leçons de Ténèbres* in which he suggests that if a bass is available, its addition would be welcome.

Although their melody is notated in the treble clef, all other kinds of voice can sing them, seeing that most present-day accompanists know how to transpose.... If one can join a Bass Viol or

Bass Violin to the accompaniment of the Organ, or the Harpsichord, that will be good.<sup>113</sup>

The separation of what was considered to be the ideal, regarding the continuo group, and what had often to be substituted (willingly or unwillingly as the case might be), is an important consideration and must be included when determining the attitudes towards performance practices during the baroque.

Naturally, current performances of baroque chamber music should, and do, aim at presenting the music under what would have been optimum circumstances. Nobody would dream of performing Bach's large choral compositions using the same meager and often unskilled forces he had to use in Leipzig. Even if small forces are employed in today's renditions of these works in order to achieve the necessary "purity of style", one can be certain that only a well-trained group would be employed. Such excellent performers were hardly available to Bach judging from the numerous encounters he went through with the town council over this very matter. Can these "stylistically correct" performances which employ only the very best musicians, truly be called "authentic"? Yet in order to obtain an accurate picture of Bach's own performances of his works we must realize exactly what he thought of as being an ideal performance, as well as what he was actually capable of producing with the forces at hand. Without the other side of the coin (i.e. the less than optimum conditions governing the performance of baroque music), a valid and accurate picture of baroque performance practice cannot hope to be obtained.

This concept of presenting both what was considered to be ideal, and what frequently substituted for the optimum, formed the basic ideology of this thesis. Of course, the total story can not be revealed in so limited a paper, dealing as it does only with the string instruments of the basso continuo, and with only two countries; however, it is hoped

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<sup>113</sup> Translation in Donington, *op. cit.*, p.296.

that a second glance at continuo basses and their relationship to the ensemble as a whole will be undertaken by knowledgeable people in the field, so that a clearer understanding may be attained of what is perhaps the core of baroque performance practice.

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# TOBIAS HUME'S FIRST PART OF AYRES (1605)

by  
William V. Sullivan

## Chapter III: Analysis of the Music\*

### THE SOLO PIECES

The most obvious characteristic of Hume's manner of writing for the viol in the solo pieces is its strictly instrumental idiom. This is manifested, first of all, in its free-voiced style in which the number of parts is not consistently maintained throughout. Use is made, for example, of chords of from two to as many as six tones in free alternation with single melodic material. In these pieces, no special emphasis is given to the chordal over the melodic element or vice versa, and there is no regular pattern in their combination.

The instrumental idiom of this music is evident in still another respect, namely, the conspicuous use of the viol's entire fret-range. In the *First Part of Ayres*, this is from D to a<sup>1</sup> in the normal bass viol tuning, and from C to a<sup>1</sup> in both the extension of the normal tuning and the "bandora set."<sup>25</sup> These are the usual ranges throughout the solo pieces, but Hume occasionally also calls for pitches beyond the comfortable range of the frets on the top string. In one striking instance, he even required the use of a long held d<sup>2</sup>:

\* This is the fourth part of a thesis accepted by the University of Hawaii in partial fulfillment of a Master's Degree. Chapter I appeared in Vol. V (1968), Chapter II appeared in Vol. VI (1969), and Chapter III (concluded here) began in Vol. VII (1970) of this *Journal*.

<sup>25</sup> The explanation of the tunings is contained in the preface of the transcription.

Captaine Humes

12

Lib

Play this as it stands

Play this as it stands after every strain.

FINIS

T. H.



Example 18. "I am melancholy," p. 262, mm. 22-27.

This represents a unique moment in the solo pieces, however, for this pitch never occurs a second time.

Attending the complete exploitation of the viol in terms of its total effective range and its capacity for double-stopping is the demand which such a style makes on the performer's ability. A random glance at any page of the transcription will reveal extensive use of leaps of an octave or more, often combined with small note values. The quick crossing of several strings which this necessitates along with the rapid movement required for the execution of full chords implies, of course, an extremely facile bowing technique. Since Hume's music was obviously intended for the cultured amateur as a form of light self-entertainment, this would seem to provide convincing evidence that a very high standard of instrumental technique existed in England at this time. An examination of other lra-viol music by Hume's contemporaries contained in *Jacobean Consort Music* would tend to bear out this speculation.<sup>26</sup>

There are three discernable types of texture found in Hume's lra-viol style. Example 19 shows one type which attempts a contrapuntal richness. The excerpt is given, first, as it appears in the transcription on a single staff, and second, as it would appear arranged in conventional keyboard notation. This second version is provided in order to make the moving parts implied in the phrase clearer to the eye. The solid and broken lines in this version indicate the overlapping treatment of similar motives in the different "voices."

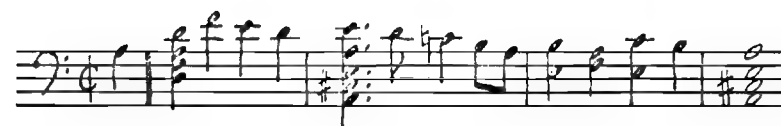
An altogether different type of texture is that seen in Example 20, where the style is completely homophonic: that is, the instrument

<sup>26</sup> Dart and Coates, *Jacobean Consort Music*, p. 200f.

plays a tune in the highest part while providing its own accompaniment.



Example 19. "The Earle of Pembrookes Galliard," p. 168, mm. 1-6.



Example 20. "The Duke of Holstones Almaine," p. 175, mm. 1-4.

A third procedure combines elements from both of these contrasting types. The following excerpt may be taken as a typical specimen of this intermediate style:



Example 21. "The Spirit of Gambo," p. 173, mm. 19-24.

In this example, the phrase begins in the same clear homophonic style as Example 20, but immediately gives way to a fragmentation of the melody into alternating high and low pitches. At this point,

our ear tends to relate the high points as one melodic line and the low points as another in the following contrapuntal manner:



Example 22. Showing the contrapuntal implications of the last four measures of Example 21.

Very few pieces are consistently in a contrapuntal or a homophonic style. By far the great majority are in this third "hybrid" style. For this reason it is impossible to define the texture of the solo pieces with a single neat term. However, in reviewing all of the solo lyra music, including the so-called "pricke-songs" (for they embody all the features of lyra music except that they are not in tablature), the strongest tendency is in the direction of a homophonic style.

In spite of its technical difficulties and its rather flamboyant appearance in transcription, Hume's music impresses one as light or popular in quality which is in keeping, of course, with its recreational non-serious purpose.

We see this especially in the dance-like easy-going tunes he uses. Some consist of symmetrical periods of four or eight bars, and are presented in a relatively straight-forward manner:



Example 23. "A Wanton Humor," p.247, mm. 1-8.

Others are longer drawn and more involved:



Example 24. "A Jigge," p. 246, mm. 1-10.

These examples are not offered as the "types" of melody in the solo pieces. Rather one finds a wide variety of tunes which are apparently of Hume's own invention, but which appear to be strongly rooted in folk music. The author comes to this conclusion on the basis of his long familiarity with the folk music of Hume's period and because, as Examples 23 and 24 illustrate, his basic melodic material consists of simple scale motives and chord figures. Furthermore, there is a complete lack of any themes which are characteristically shaped or otherwise bear the stamp of a definite personality.

The consistency of style among the solo pieces arises from this unassuming melodic material and from Hume's habit of building-up, extending and occasionally developing his melodies by means of sequential treatment. Hume depends very heavily on the employment of this device in virtually every one of the solo pieces. Sometimes it is used in a compact manner for the repetition of short motives. In the following example it will be noticed, incidentally, that in addition to the expected diatonic sequence Hume also makes use at times of the "real" variety:<sup>27</sup>

<sup>27</sup> Apel, *Harvard Dictionary of Music*, p. 672 gives a discussion of diatonic and real sequences.



Example 25. a) "Tickle me quickly," p.203, mm. 5-6.  
b) "Touch me lightly," p. 204, mm. 5-6.

Most often, the sequence is used for the reiteration of much larger motives. Example 26 shows two striking instances of this type:



Example 26. a) "Tickell Tickell," p.201, mm. 11-17.  
b) "I am melancholy," p. 263, mm. 47-49.

However, occasionally Hume also uses this device in a less mechanical way to develop an idea:



Example 27. "My Hope is decayed," p.176, mm. 25-29.

Outside of the sequence device, one rarely finds in Hume's solo pieces any attempt at thematic work. The closest he comes to anything of this nature is when he sometimes varies a short passage by filling in its intervals or otherwise rearranging its notes:



Example 28. "A Pollish Villanell," p.188, mm. 25-31.

The practice of filling up a melody with shorter note values was known in seventeenth-century England as the "division" technique. Example 28 illustrates this at the beginning to a modest extent, but one piece entitled "Captaine Humes Galliard" employs this technique throughout and in a very elaborate fashion. The following excerpt gives a phrase from this piece together with one of its "divisions" or variations:



Example 29. "Captaine Humes Galliard," p.219,  
mm. 1-4, 17-20.

This is essentially a form of virtuoso music, and since it was probably most often done extemporaneously, Hume's piece, which may be the first printed example, together with the few specimens in manuscript from this same period,<sup>28</sup> provides a valuable insight into the ornamentation practices of the early seventeenth century in England, at least with regard to bass viol music.

We saw in discussing the harmonic content of the ayres that a progressive tendency existed in the lighter type with their preference for chords on the first, fifth and fourth degrees. There are also forward-looking features in the instrumental pieces, but fundamentally Hume is a Renaissance composer. He chooses, for example, only those chord combinations which were theoretically acceptable as vertical sonorities in conventional Renaissance practice.<sup>29</sup> Major and minor triads in the root position and first inversion make up the sum and substance of the instrumental pieces' harmonic language. Triads in the second inversion or six-four position never occur, nor do diminished or augmented triads. Harmonic sevenths are likewise never found, although seventh chords may be outlined as a result of melodic movement by thirds, and often with surprising effect:



Example 30. "An English Frenchman," p.207, mm. 26-30.

We have already observed that Hume's choice of melodic material contributed to the light quality of his instrumental music. This quality can also be accounted for in terms of the predominance he gives to the tonic and dominant triads. Without suggesting that Hume

<sup>28</sup> Dart and Coates, *op. cit.*, Nos. 108 and 109.

<sup>29</sup> Morley, *A Plaine and Easie Introduction to Practical Musicke*, which represents the sixteenth century point of view gives on pp. 226-227 "A Table Containing the Usual Chords for the Composition of Four or More Parts."

was thinking harmonically in terms of a major-minor system, his instrumental music often involves no more than the simple alternation of the V and I chords. Triadic combinations also occur on the second, third, fourth and sixth degrees, but to a far lesser extent, and when they are used the effect is always modal.

An excellent illustration of Hume's transitional position between the Renaissance and the coming Baroque may be seen in his treatment of the final cadence on the tonic of the mode. His typical handling of this principle cadence is quite conservative, following the practice of the sixteenth century. In *A Plaine and Easie Introduction*, Morley deals with cadences in considerable detail giving illustrations of each type. A "cadence" in Morley's usage is "when, coming to a close, two notes are bound together and the following note descendeth . . ." <sup>30</sup> It is clear from the musical example which accompanies this that Morley means here a melodic suspension of the first degree of the mode to the leading tone. His term for what we normally mean by a cadence is "close." Thus, when he says that "without a cadence in some one of the parts, either with a discord or without it, it is impossible formally to close," <sup>31</sup> he is saying, in modern parlance, that every final cadence must include a suspension. Such a cadential structure is, of course, one of the identifying marks of the Renaissance harmonically, and by Morley's time (1597) it had already become a stereotyped formula. Hume's final cadences largely conform to this older practice. Example 31 shows his characteristic method of placing the suspension in the middle voice and treating it as a discord. The letters P D R describe the three stages of preparation, dissonance and resolution which are involved in this type of suspension:



Example 31. "The Duke of Holstones Almaine," p.175, mm. 22-24.

<sup>30</sup> p. 145.

<sup>31</sup> p. 223.

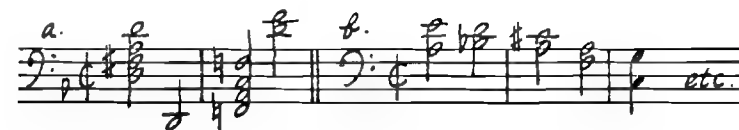


Occasionally, however, he modified this formula by the addition of a small detail which shows a significant advance over Morley. This was the shortening of the leading tone's note value to make way for a leap to an unprepared minor seventh tone over the bass. This was an ornamental modification, but its effect was to heighten the tension of the dominant chord as it leads to the tonic:



Hume is taking here an important step in the direction of the vital dominant seventh chord and, by extension, "key" consciousness. It is the existence of this newer cadential figure side by side with the older mannerism that shows Hume is a composer of the early seventeenth-century.

While Hume is largely conservative in his harmonic style, he does occasionally go beyond conventional sixteenth century practice in his toleration of unorthodox chord progressions and dissonant combinations. We have already seen his tendency for unusual harmonic effects in Examples 13 and 25. The following example gives other instances of harmonic novelty in Hume's lyra solos as a result of successions of unrelated chords:



Sometimes such passages are made even stranger by the inclusion of a conspicuous cross relationship:



No simultaneous cross relationships exist in Hume's pieces, but a few equally harsh-sounding combinations are found. These always occur at cadential-like points with the leading tone in the lowest part and a passing tone creating the interval of a diminished fifth before the final chord of resolution. Thus, although they are extremely dissonant for their time, they are nevertheless deliberate structures.<sup>32</sup>

-74-



Example 35. a) "A Pavin," p. 207, mm. 10-11.  
b) "I am melancholy," p. 263, mm. 49-51.

Morley, of course, would have roundly condemned such harmonic licenses,<sup>33</sup> but they were regular features of English music in the early seventeenth-century and became increasingly so throughout the remainder of the century. It should be emphasized here, however, that these harmonic features of Hume's music, while they show that he was sensitive to the changes taking place, form only minor elements in his total style and therefore represent merely indications of what was to come.

Of the 104 solo instrumental pieces, only 30 are given specific dance titles. Eleven are "galliards" and comprise most of the pieces in triple time. Those in duple time are the "almaines" and "pavins." These latter make up seventeen pieces altogether. The remaining seven dances are "jigges," which could apparently be in both rhythms for three are in duple time, and four are in triple.

All of the dance pieces are of easy rhythmical construction. There are not as yet, however, the stylized openings which characterize the later suite of dances, and with the possible exception of the galliards and the jigges in triple time,<sup>34</sup> no rhythmic patterns are found which can be said to be typical of each dance type.

<sup>33</sup> Morley, *op. cit.*, pp. 177 and 272, for example, expressly forbids the use of cross relationships. Moreover, his musical illustrations show none of these harmonic freedoms.

<sup>34</sup> In the galliards these figures appear regularly:



Exx. 19 & 29). The figure:  likewise only occurs in the jigges in triple time.

Except for their titles, the remaining 74 solo pieces can be considered in the same category with the dances, since they exhibit the same metrical and rhythmical clarity and, in general, have the same formal pattern. Excluding some eight pieces which are obviously not dance-like or presumably not intended to suggest dance,<sup>35</sup> Hume's solo pieces, then, present a fairly uniform body of music.

While the rhythmic style of the solo music, as a whole, is relatively uncomplicated, Hume does occasionally display some degree of rhythmic subtlety. In several pieces, for example, modern barring reveals a changing meter<sup>36</sup> and Hume at times actually indicated such changes himself:



Example 36. "Loves Pastime," p. 260, mm. 1-7.

Modern barring also reveals another kind of rhythmic change which in modern terminology is called a cross rhythm. In the excerpts which follow, a sequential melodic pattern is set up in such a way that it temporarily disregards the underlying rhythmic feeling of the rest of the piece:<sup>37</sup>

<sup>35</sup> Specifically, nos. 4, 11, 12, 13, 25, 26, 78 and 106.

<sup>36</sup> See nos. 22 and 27.

<sup>37</sup> See also Example 30.



Example 37. a) "Good againe," p. 185, mm. 54-58.  
b) "Loves Galliard," p. 218, mm. 23-26.

There is also a certain amount of rhythmic flexibility gained through the use of syncopation<sup>38</sup> and irregular phrasing, but in general rhythmical clarity prevails in the solo pieces, and complexity is avoided.

Similarly, one finds little sophistication in the formal organization of the solo pieces such as we saw in the ayres. Their most striking formal characteristic is their clear sectional division. A piece may consist of from one to as many as six sections, each of which is complete in itself. However, the greatest number of pieces have only two or three sections. The length of the different sections varies considerably, but usually the last one is the longest.

Regardless of the difference in length, each section closes on a clear tonic cadence at a double bar before the next begins. Full stops also occur during the course of each section and these, coupled with the intermediate type of cadences, result in a somewhat choppy effect.

<sup>38</sup> Syncopation in Hume's music, as in all early music, is explained not as it is today (since accent or strong beat is a concept foreign to this time) but as a separation of a normal group of notes by the insertion of larger values.

This is another factor which contributes to the light or popular character of the solo instrumental pieces.

Sometimes there is a slight unity of motive between sections, but more often there is no feeling that one section forms the necessary or logical completion of those which preceded. While sections are often different, however, they are not opposite enough to provide dramatic contrasts, nor is there ever any sense of a cumulative build-up from section to section with the whole piece concluding on a convincing and effective note. In general, the relationship between sections is a passive one, a sense of unity being maintained often by no more than the similarity of mode and a more or less uniform texture.

We have noted that the sections of each piece are separated from one another by double bars. Sometimes these appear as two plain vertical lines, but more often they have dots between them or beside them. All of these varieties frequently appear in the same piece, and in such an irregular fashion that they do not seem to have had separate meanings. However, they have all been interpreted in the transcription as repeat signs, since it is likely that at Hume's time each section was repeated as a matter of convention.<sup>39</sup> The fact that these double bars with dots gradually began to take on the function of repeat signs supports this interpretation: "A Repete is . . . of a whole Strain [section]; having at the end thereof 2 prickt Bars with dots, through all the Rules [lines]."<sup>40</sup>

The form, then, of much of the solo music is A A B B or A A B B C C. A few of the solo pieces, however, attempt a design which is more complicated than a simple repetition of sections. The piece entitled "Death," for example, directs the performer to play the second section "pashenate after every straine," thus producing an unusual A B C B D B E pattern. "My Mistresse Familiar" also gives emphasis to the second strain with its A A B B C B C B form. Reference has already been made to "Captaine Humes Galliard." It deserves men-

<sup>39</sup> Robert Donington, *The Interpretation of Early Music*, (London, 1963), p. 311.

<sup>40</sup> *Ibid.*, a quote from Charles Butler, *Principles of Musick* (1636), p. 37.

tion here because it is the only example of "variation" form in the *First Part of Ayres*. There are three distinct parts to this piece; the first two consisting of a melody and two variations each, while the last has only one variation. This results obviously in an A A' A'' B B' B'' C C' design. The formal plan of "A Souldiers March" is also not typical of the rest of the solo pieces, but its actual form is difficult to interpret. Three quarters of the way through this piece, for instance, is the direction: "now play as you did before until you come to the crosse." The problem of knowing exactly what Hume had in mind arises from the fact that three such crosses appear in the music before this point. Moreover, there is no indication of where to proceed after you reach a cross the second time. Since each cross is indicated immediately after a full cadence, however, a possible solution might be to read these as three alternative endings; that is, the performer can play all the music again up to the third cross and then proceed with the music following the direction, or skip whole sections from the first or second cross.

The few pieces just discussed are the only ones that show a difference in formal plan, and since each of these is unique from the others, they can only be regarded as experimental in nature.

### THE ENSEMBLE PIECES

As in the solo music, the ensemble pieces require the full use of the viol's idiomatic resources. Only the piece entitled "Captaine Hume's Lamentations" has an upper part which could conceivably be substituted with a soprano voice. This part is written for a treble viol without double-stops and operates within the easy range of an eleventh from d<sup>1</sup> to g<sup>2</sup>. Also, it contains no awkward intervals over an octave and moves chiefly by step. Other than this part, however, the style of the ensemble or consort pieces is strictly instrumental.

It was noted that the solo lyra pieces are semi-homophonic, or tend to give emphasis to the uppermost part. This is not true of the ensemble pieces. With the exception of the first eight bars of one piece, "A Jigge for Ladies," they are all polyphonic in style and each part is of

equal importance. This is especially evident in the way like instruments such as two trebles or two basses freely cross each other.

There are eight ensemble pieces altogether, which can be divided by their number of parts into six duets and two trios. A more significant division, however, would be in terms of their type of contrapuntal procedure. On this basis, the pieces fall into two categories, namely, those that have some form of imitative counterpoint, and those that are non-imitative.

Five pieces are of the imitative variety. One of these is for two trebles and a bass, and the remaining four are for two basses. Hume uses the term "report" to describe his contrapuntal treatment in several of these pieces. He means by this, apparently, both strict canonic writing and the simple exchange of parts. Of these two styles, the canonic treatment is, of course, the more dynamic process since it continually presents new material against what has already been heard. The execution of passages by exchanging parts, on the other hand, results in frequent static moments since the music progresses in blocks of measures rather than measure by measure. Such an effect is mitigated to a slight extent in the three-part composition because the exchange takes place between unequal viols, namely, the treble and bass, and thus involves an octave transposition.

Of the five pieces with these types of imitative procedures, only two employ the exchange technique consistently throughout, excluding, that is, their free endings. One of these is really "the second part" of "Touch me Sweetly," but it is given a separate number in the original edition, and so is considered here as an individual piece. It is one of the "lessons for two Basse Violes, with reports one from the other,"<sup>41</sup> and thus the number of instruments is clearly stated. The reason for making this point is that the second exchange piece entitled "The Princes Almayne" is called "A Lesson for two to play upon one Viole." There are two separate lines of tablature for this piece which are arranged in the original on the same page, one above the other, and facing in the same direction. Such an arrangement, according to the music printing practices of the day, would indicate that this piece is

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<sup>41</sup> Hume's description in the *First Part of Ayres*.

actually a duet intended to be played on a single instrument. However, transcription reveals that this is physically impossible or, at the least, would require a superhuman agility for its clear performance. This problem has been brought to the attention of other viol players, and they agree that the fingering and bowing difficulties involved in playing it on one viol make it very unlikely that it is, in fact, a duet for solo instrument. As a duet for two separate bass viols, on the other hand, it presents nothing new in terms of technical problems. However, Hume's statement, on both the title page and in the music, very unambiguously calls for only "one Viole." It has been suggested that perhaps the two parts are meant to be played successively and not simultaneously, but this does not account for the fact that they fit together so neatly as a duet. There seems to be no way of reconciling the music with Hume's direction, except to explain it as a form of musical humor (to use his pun).

The three other pieces in imitative style have a mixture of the canonic and exchange procedures. The two pieces entitled "The Duke of Holstones delight" and "Touch me sweetly" begin canonically in the first ten or twelve bars and then continue in the other style. The three-part piece called "A Jigge for Ladies" has an eight bar introduction which is homophonic in texture. The remaining thirty-two bars, however, are contrapuntal in procedure. The exchange of parts in this piece is not done mechanically, since it is effected by means of brief transition passages. In addition, only the outer voices exchange parts, the middle voice simply repeating its own material.

The remaining three pieces of ensemble music fall into the second non-imitative category. Two of these are duets and one is a trio. In these pieces, the music progresses with the utmost freedom both melodically and rhythmically. All of the parts are independent and equally busy. In the piece entitled "The Spirite of Musicke," for example, the two instruments seem at times to engage in open rivalry:



Example 38. "The Spirite of Musicke," p.267, mm. 37-40.

In contrast to the previously mentioned trio, "A Jigge for Ladies," the counterpoint of "Deepe Thoughtes revived" is more intricate in style. One suspects that this is because Hume was attempting to be more "serious" in keeping with the title of the piece.

"Captaine Humes Lamentations," however, is unquestionably a serious piece of music, and one of Hume's most beautiful compositions. Stylistically, it is closely related to the serious ayre "Alas poore men." Since "Captaine Humes Lamentations" follows immediately after this ayre, and since the mood of both is quite similar, it is possible that they are companion or complimentary pieces. One important difference, however, is that unlike the bass viol accompaniment of the ayre, the bass of the instrumental piece is in true polyphonic relationship to the treble part from beginning to end.

Melodically, sequential treatment is less of a factor in the ensemble pieces. Instead, literal repetition becomes a more prominent device, resulting, of course, from the use of close canonic imitation at the unison or octave and exchanging parts. In the pieces with a freer species of counterpoint, however, the melodic style is correspondingly freer. Melodies in this style merely continue to unfold with little or no reference to what has gone before. As a result, they seem to be more speculative in nature than the tunes of the imitative pieces. Basically,



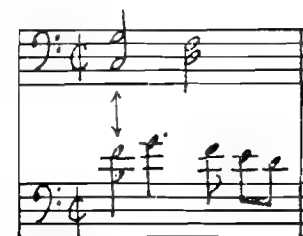
however, the melodic material used in these pieces is still relatively simple and as tuneful as that of the solo pieces.

Harmonically, the ensemble music is also not substantially different from the solo music, but with the increase in the number of instruments there appears to be a corresponding increase in the amount of dissonance. In addition to the implied discord of the cross relationship, one also finds in these pieces actual clashes between individual notes, usually on the "tactus" of underlying pulse. In the following excerpts, the asterisk marks the accented dissonances that occur against the upper part:



Example 39. a) "The Duke of Holstones delight,"  
p. 253, m. 2.  
b) "The Spirite of Musicke," p.268,  
mm. 51-52.

At one point a most startling combination is heard that one might expect to find in twentieth-century music, but certainly not in a piece from the early seventeenth-century:



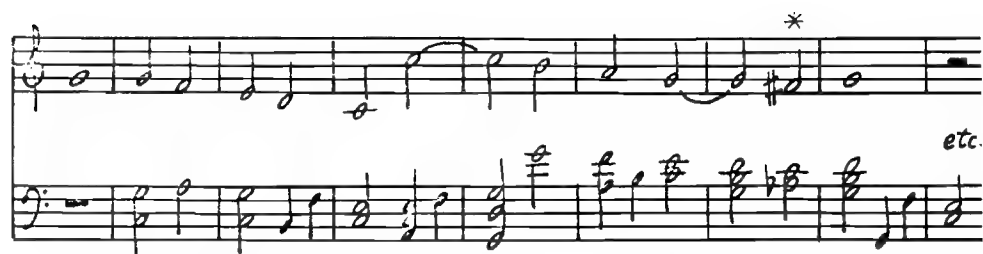
Example 40. "The Spirite of Musicke,"  
p.269, m. 62.

There are other harmonic surprises in the ensemble pieces as well. In several places, for example, clear diminished triads are heard:



Example 41. "Deepe Thoughtes Revived," p.272,  
mm. 16-17.

and in one instance even an augmented sixth occurs and is treated in a remarkably advanced manner coming, as it does, just before the penultimate chord in a V-I type of cadence. The following example gives the passage containing this augmented sixth chord. It will be noticed, incidentally, that this passage also features a diminished triad (though less positively stated) and that before the final chord there is a leap of a minor seventh, which has the effect of the later dominant seventh:



Example 42. "Captaine Humes Lamentations,"  
p. 298, mm. 118-126.

This amazing passage could easily be accepted as having been written at a much later date. It is found, curiously enough, in the same piece which is also notable for its use of the archaic *faburden* technique.<sup>42</sup> In the piece in question, this is a series of chords in the six-three position, which always move in a downward direction and lead to phrygian-type close with the half-step occurring in the bass notes.<sup>43</sup>



Example 43. "Captaine Humes Lamentations,"  
p. 299, mm. 150-154.

<sup>42</sup> The Middle English term is used here for what is otherwise known as *fauxbourdon*. The first instances of this harmonic technique are found in an English MS of c. 1300. See Apel, *Harvard Dictionary of Music*, pp. 259-60.

<sup>43</sup> See mm. 44-47, 93-96, 174-177, and 221-224 in this same piece for other instances.

This example also illustrates another interesting harmonic effect. The excerpt begins with a major triad on c. This is followed immediately by a chord on the dominant, involving the Renaissance cadential suspension and resolution. The next chord our ear expects is another major triad on c, but instead a different chord is substituted and thus a deceptive cadence results. The interesting feature about this deceptive cadence, however, is that the evasion takes place to a subdominant chord in the six-three position (the first chord of the *faburden* sequence) instead of the usual submediant chord in root position. The effect is very pleasant sounding, and not unlike the later Neapolitan sixth.

The free intermixture of all these unconventional effects with the older elements of his harmonic style, affords yet another illustration of Hume's historical position between two periods.

The rhythm of the ensemble pieces appears to be related to their imitative or non-imitative treatment. The imitative type, for example, are all rhythmically clear and direct and quite conceivable as dance pieces. The non-imitative type, on the other hand, tend to be more plastic in their rhythms. The most complicated piece in the ensemble group, however, is again "Captaine Humes Lamentations." In this work the lower part maintains the arsis and thesis in each bar, while the upper part generally moves in slower values and supplies contrapuntal interest through the use of ties or "bindings," as Morley calls them. The piece entitled "A Jigge for Ladies" features an interesting illustration of the simultaneous use of contrasting time-signatures, though this does not result in an audible contrast. (See Example 44.) Hume's greatest propensity in the ensemble pieces (and the *First Part of Ayres* in general) is for duple rhythms. Moreover, while there are elements of difference in the rhythmic content of the two types of ensemble pieces, they never reach any great degree of complexity; and this, too, is true of Hume's music in general.



Example 44. "A Jigge for Ladies," pp. 274-5  
mm. 1-4.

In terms of form, the ensemble pieces, like the ayres, each have a different organization. However, occasionally there are some common characteristics. "The Duke of Holstones delight" is a short piece in two sections, each of which is repeated. It is thus a simple binary structure: A A B B. The internal form of the two sections, however, is unusually well-balanced as the following diagram shows:

4	+	4	+	3	4	+	4	+	6
D		D		T	D		D		T

The digits in this diagram stand for the number of bars which comprise each phrase, while the capital letters indicate whether the phrase ends on the dominant or the tonic chord.

"Touch me Sweetly" (No. 100) consists of one section which is twenty-five measures in length. A "Second part" (No. 101) follows which is twenty-nine measures long. If considered together as one piece, then these two parts form another fairly symmetrical binary scheme, although the cadential patterns and phrase lengths are not as tidy as in the previous piece.

"The Spirite of Musicke" is a three-section work with the first section being a little more than half the length of each of the remaining sections. Its form (A A B B C C) is, therefore, not as proportionate. The next piece, "Deepe thoughtes revived," also consists of three sections which repeat, thus producing the same design. Another point of similarity between these two tri-section works is the brief codetta at the end of each marked "play fast time." A feature peculiar to "Deepe thoughtes revived," however, is the six bar opening in the bass viol part alone, which is repeated once more like a ground over which the treble viols enter. "A Jigge for Ladies" also begins with a repetition of the opening bars (Example 44), but in this case all three instruments participate. Considering this opening the first section, the formal pattern of this piece is A B B, since the second section is merely a written out repeat. "The Princes Almayne" is another three-part piece, each section marked by a solo entry before the second instrument is heard. A double bar occurs at the end of the second section, but this is probably not a repeat because of the already strong repetition factor in the music itself. The last ensemble piece, "Captaine Humes Lamentations," is the longest of the group. It is loosely organized into nine sections of varying length. The version in *Jacobean Consort Music* is given with repeats for each of these sections. As a continuous piece without interruption it can be quite successful, but to repeat each section would result not only in extreme length but possibly also monotony. The only justification for repeating the sections of this piece would be to give it some degree of external form, but internally there is a more important unity of mood and style.

## HUME'S MUSICAL DIRECTIONS

Historically, one of the most interesting features of the *First Part of Ayres*, and one of Hume's claims to originality, is his inclusion of interpretative clues. Several of these have already been mentioned in connection with the analysis of the music, but they are given again in the following complete list with the number of the piece in which each is found and, in parentheses, the possible modern Italian equivalents:

1. "Play three letters with your fingers"  
(*pizzicato*)
- 4a. "Now play as you did before, until you  
come to the crosse" (*da capo al segno*)
10. "Play nine letters with your finger"  
(*pizzicato*)
- "Your finger as before" (*pizzicato*)
- "Drum this with the backe of your Bow"  
(*col legno*)
12. "Play this pashenat (*passionato*) after  
every straine"
- "Play this as it stands"
45. "pashenate" (*passionato*)
106. "pashenate" (*passionato*)
107. "Play Fast time" (*allegro*)
108. "Play Fast time" (*allegro*)
112. "You must play one straine with your  
fingers (*pizzicato*), the other with your  
bow (*arco*), and so continue to the end.
114. "Playing the burthen strongly with the  
Bow (*arco*), singing lowde (*forte*), your  
Preludiums and verses are to be plaide  
with your fingers (*pizzicato*) singing there-  
to not over lowde (*mezzoforte*), your  
Bow ever in your hand."

These represent the first time that expression marks and directions for interpretation are found in printed English music.<sup>44</sup>

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<sup>44</sup> Warlock, *The English Ayre*, p. 84.

Plucking the strings with the fingers, or *pizzicato* playing, became an important feature of lyra-viol performance and was described in the second half of the seventeenth-century by Playford as "thumping."<sup>45</sup> He says of the "thump" that it is to be done only on open strings and with the left hand. Hume's *pizzicato* is somewhat different from this, however, for string stopping is required in his music, which means the plucking must be done with the right or bowing hand. Hume himself makes this point in Number 114 of the above list.

His indication for *col legno* is probably the first time this string technique appears in music history.<sup>46</sup> However, there is another example of a composer from this period directing a bass viol player to drum with the back of his bow. This occurs in Richard Deering's *Country Cryes* (c. 1615).<sup>47</sup> Deering uses the *col legno* technique in a very imaginative way to suggest the buzzing of bees. In all likelihood, he got the idea from Hume's work which appeared some ten years earlier.

Instructions for soft and loud playing had already been anticipated, of course, in Giovanni Gabrieli's "Sonata pian e forte" (1597), but Hume's dynamic indications in Number 114 above are interesting in that they actually call for a nuance.

While Hume's tempo direction in Numbers 107 and 108 may be the first time this occurs in English music, it cannot really be considered an innovation, since in music prior to and contemporary with Hume indications such as *allegro*, *adagio*, etc. were not necessary because the tempo of a piece or a section of a piece could be clearly expressed in the notation itself.<sup>48</sup>

In attempting to describe the general character of a passage with the term "pashenate," however, Hume was introducing something

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<sup>45</sup> Preface to *Musick's Recreation on the Viol, Lyra-way*.

<sup>46</sup> Warlock, p. 84

<sup>47</sup> Ernest Brennecke, "The Country Cryes of Richard Deering," *Musical Quarterly*, XLII, No. 3 (July 1956) p. 374.

<sup>48</sup> See Apel's discussion of proportional notation in *Harvard Dictionary of Music*, p. 607.

rather new into his music, namely, emotional directions. Around the turn of the sixteenth and the early seventeenth century, musicians began giving their compositions subjective titles.<sup>49</sup> Anthony Holborne, for example, wrote a pavan and galliard which he called, respectively, "The Funeralls" and "The Sighes." Later, he also wrote a piece entitled "My Selfe." More famous, perhaps, is Dowland's *Lachrimae, or Seaven Teares, figured in seaven passionate Pavans* which appeared in the same year as the *First Part of Ayres*. In one piece of this same work, the composer also referred directly to himself: "Sempre Dowland, sempre dolens" (Ever Dowland, ever doleful). As we have already had occasion to note, Hume likewise employs his name in titles or attempts to suggest his personal feelings ("I am melancholy" for example). Titles, however, are limited as expressive indications because they comprehend the whole composition. Hume took the next more meaningful step of marking single specific passages and phrases.

Referring to all of these performance directions in Hume's music, one author dismissed them by stating that, "one has the impression that Hume admitted them into his compositions as special tricks, in order to attract attention."<sup>50</sup> This may be true to a certain extent, for it was certainly to Hume's financial advantage to arouse interest in his publication, but it is perhaps more significant to see these as manifestations of the passage from one style to another style which demanded a new kind of expressiveness. Hume was creating at a time when progress was, so to speak, in the air, when innumerable musicians in every country of Europe were trying to find new ways and styles and possibilities. In such a climate of change, it is not surprising that occasionally results were arrived at by some daring individuals which could be generally acknowledged only a long time afterward.<sup>51</sup>

<sup>49</sup> See Meyer, *English Chamber Music*, p. 122f for a discussion of emotion in music during this period.

<sup>50</sup> Nigel Fortune, *Die Musik in Geschichte und Gegenwart*, VI: col. 919: "[man hat] den Eindruck, dass Hume sie als besondere Tricks in seine Kompos. aufgenommen hat, um die Aufmerksamkeit zu fesseln."

<sup>51</sup> Even in Italy, the most musically progressive country at this time, Gesualdo's daring experiments in chromatic harmony could not be absorbed.

Thus, while Hume's experiments in instrumental technique (*pizzicato* – *arco* and *col legno*) and expression (*passionate*, *forte*, *mezzo forte*) were only touched on by himself, and did not gain even temporary importance,<sup>52</sup> he must still be accorded recognition for his creative imagination.

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<sup>52</sup> The "thumps" in later lyra music were only the very modest continuation of what Hume had originally introduced.





## IN MEMORIAM

### GEORGE GLENN (1914–1971)

George Glenn, the founder of the Viola da Gamba Society of America, its secretary from the beginning until 1969 and Editor of its *Journal*, died at his home on the morning of May 9, 1971 as the result of a heart attack.

He was born in Accomack County, Virginia, and grew up with the oystermen of Saxis Island, where his father was the storekeeper. He graduated from the College of William and Mary and from Tufts Medical School, and studied art at the Corcoran Gallery in Washington and for seven years with Hans Hoffmann. He served as an officer in the Navy in World War II, and participated in the North African and European campaigns.

He was a renaissance man. He combined a lively interest in almost everything with genuine achievement in many fields. He was a physician; a gifted painter, sculptor and photographer; a master craftsman in the making of musical instruments; an inspired cook; a leader in fraternal and veterans' organizations; a scholar, writer, and lifelong devotee of music. Everyone who conversed with him became aware of his way of illuminating some detail with a sudden cross-fertilization from an apparently unrelated discipline.

This insight, and this active and enormous memory, he carried over into his relations with people. He had the gift of friendship, and a wonderful way of remembering everything significant about the hundreds of people he knew.

Those who knew him best will miss him most, but he gave us all the society, which will remain as a monument to his vision and his personal example, based on the sure knowledge that the joy of music is in personal involvement and participation.

. . . . Wendell Margrave



George Glenn on the porch at Fiddlers' Hill with (on the left) his wife, Eloise, and Peggy Peach.

## VIOL DISCOGRAPHY: SUPPLEMENT

by  
Carl N. Helmick, Jr.

This is the fourth installment in a continuing series of listings of records employing viols and other early bowed instruments, prepared for publication in 1969 but delayed until now because of space limitations in the Journal.

For the convenience of readers, the scope and format of the discography, which have been described earlier (primarily in the 1966 article), are restated here.

**SCOPE.** The project has attempted to include all records which employ one or more viols as solo or ensemble instruments. Although the emphasis is on viols playing independent parts, records using only a continuo viol (clearly audible) will be listed as they turn up. Further, records employing other historical bowed instruments (except baryton, viola d'amore, and members of the violin family) will be included in the main listings of viol records, and these instruments will be counted along with viols in the instrumentation code that appears in the right-hand column. Baryton records are listed in a separate section at the end. For the present, records with viola d'amore are not included, except, of course, when other bowed instruments within the extent of coverage are also present.

**VIOL NOMENCLATURE.** A consistent terminology for the various sizes of viols has been followed: descant (pardessus), treble, alto, tenor, lyra, bass (division to consort sizes), and contrabass (violone). In several cases it has been necessary to second-guess ambiguous or apparently incorrect designations given on the record or record jacket.

**FORMAT.** Records are arranged first by label name and then by number. The latest record numbers are used in those cases where a record has been issued two or more times on the same label. When a recording has been reissued on another label, a cross reference is supplied when known. The monaural number is given first, followed by a

diagonal line (/) and the stereophonic number. A dash in either location indicates unavailability of that mode of issue. Many manufacturers are now beginning to release new records only in stereo, and it probably will not be very long before most monaural records are discontinued, except in the guise of pseudostereo form (monaural "electronically rechanneled" for stereo). No attempt has been made to distinguish between true stereo and pseudostereo forms in the listings.

The compositions on a given record are listed individually by composer, when the information on hand is sufficiently detailed, with the performers given below. Composers' names are capitalized as an aid to ready identification. When only some of the compositions on a record fall within the scope of the discography, the list of works is prefaced by the word "includes" or "including," and the other pieces on the record are omitted from the list. In the right-hand column is a series of symbols, explained below, which gives a rough indication of the instrumentation at a glance.

### INSTRUMENTATION CODE (right-hand column).

1	One viol	}	Does not count the continuo viol, if any. Such a viol is indicated by + or ".
2	Two viols		
3	Three or more viols		
U	Uncertain		
*	At least one of the viols is smaller than a bass.		
s	Singer(s) used (vocal soloists and/or groups).		
n	Narrator or speaking voice used.		
p	Plucked instrument(s) used.		
k	Chordal keyboard instrument(s) used.		
o	At least one other type of instrument is used in addition to the above		
+	(Additional) viol used in continuo (usually bass, occasionally contrabass). ++indicates both bass and contrabass continuo viols used.		
"	Continuo bass viol used which has occasional brief independent passages or which ornaments the bass line somewhat.		

Somewhat uncertain items are enclosed in parentheses. More doubtful items are followed by a question mark.

# ABBREVIATIONS USED:

## A. Instruments and pitches (no period used):

a	alto	port	portative
b	bass	rec	recorder
bsn	bassoon	tn	tenor
btn	baryton	tr	treble
cb	contrabass	tromb	trombone
d	descant (=pardessus)	trpt	trumpet
db	double bass	v	viol
fl	transverse flute	va	viola
hpsi	harpsichord	vc	violoncello
kyb	keyboard	VdA	viola d'amore
org	organ	virg	virginal
perc	percussion		

## B Other abbreviations (period usually used):

chbr.	chamber	incl.	includes, including
cond.	conducted, conductor	instr.	instrument(s)
cont.	continuo		instrumental
ens.	ensemble	Ren.	Renaissance
fant.	fantasy, fantasia, etc.	son.	sonata
		w.	with

Major keys are in capital letters, minor keys in small letters.

CORRECTIONS AND ADDITIONS. Readers who can supply missing details or information on additional records are strongly urged to do so by writing to the author or to the secretary of the society.

This year's listings are arranged as follows:

- I. Records with Viols: Corrections to Earlier Listings
- II. Records with Baryton: Corrections to Earlier Listings
- III. Records with Viols: New Listings
- IV. Records with Baryton: New Listings

# I. RECORDS WITH VIOLS: CORRECTIONS TO PREVIOUS LISTINGS

Mono No./Stereo No.

Instrumentation

## AMADEO

AVRS 6305/ -

Listed incompletely in 1966 discography. Reissued on Vanguard BG 690/BGS 70690, listed incompletely in 1967 supplement; further information given below.

## HARMONIA MUNDI

HM 30610/ -

Listed incompletely in 1967 supplement. Reissued on RCA Victrola VIC 1328/VICS 1328, listed this year (Section III).

HM 30623/ -

Listed incompletely in 1966 discography. Reissued on RCA Victrola VIC 1338/VICS 1338, listed this year (Section III).

## TELEFUNKEN

AWT 9472A/SAWT 9472A

Florid Song and Gamba Music in England (1967 supplement). More complete information includes:

- |  |     |
|--|-----|
| G. COPERARIO: My Joy Is Dead (2 voices, b v, lute)   | lps |
| " : Fantasia à 3 (3 v)   | 3*  |
| T. HUME: Tobacco (voice, b v)  | ls  |
| O. GIBBONS: Fantasia à 3 (3 v)   | 3*  |
| T. WELKES: Cease Sorrows Now (2 voices, b v)   | ls  |
| J. WARD: Fantasia à 3  | 3*  |
| M. LOCKE: Consort à 4: Fantasia, Courante, Ayre, Saraband (4 v)  | 3*  |
| T. LUPO: Fantasia à 3 (3 v)  | 3*  |
| Studio der frühen Musik (T. Binkley), incl. S. Jones (viol), with the Concentus Musicus Viol Consort, Vienna |     |

## VANGUARD

BG 690/BGS 70690

Music at the Court of Leopold I (1967 supplement).

More complete information:

- J. FUX: Overture (winds, strings, cont. w. cb v) ko+  
" : Sonata (Canon) (2 b v; hpsi, cb v) 2k+  
H. BIBER: Sonata 10 from Fidicinium Sacro-Profanum  
(solo vn w. strings—probably incl. a viol or two—and  
cont. w. cb v) Uko+  
J. SCHMELZER: Sonata 4 from Unarium Fifium (vn;  
hpsi, b v) ko+  
G. LEGRENZI: Sonata for 4 Viols 3\*  
" : Sonata "La Buscha" for strings, winds,  
cont. ko+

## II. RECORDS WITH BARYTON: CORRECTIONS TO PREVIOUS LISTINGS

## TELEFUNKEN

AWT 9475A/SAWT 9475A

Music in the Vienna of Maria Theresia (1967 supplement).

More complete information includes:

- HAYDN: Divertimento terzo a otto voci (1775) in A  
(2 hn, 2 vn, btn, va, vc, db)  
Concentus Musicus, Vienna (N. Harnoncourt), incl.  
N. Harnoncourt (btn)

## III. RECORDS WITH VIOLS: NEW LISTINGS

## ALLEGRO

AL 14/ - (2 records)

Music of the Gothic Period & Early Ren., Vol. 1:

- J. ARCADELT: Madrigal: Voi me ponest' in foco 3\*s  
JOSQUIN DES PREZ: Fantasy à 3 3\*  
M. GREITER: Ich stund an einem Morgen 3\*s  
S. MAHU: Song of the Lansquenet 3\*s

(Continued)

AL 14/ - (Continued)

- H. ISAAC: Fortuna desperata; Der Hundt 3\*  
GLOGAUER SONGBOOK: Christ ist erstanden 3\*s  
G. DE MACHAUT: Motet: Si j'aime 3\*s  
School of Notre Dame, Paris: 2 Organa (Clausulae) 3\*  
R. DE VAQUERRAS: Dance: Estampida 3\*  
A. DE MONDEJAR: Mios Fueron 3\*s  
ANON.: Dien di rin din 3\*s  
ANON.: Court dance 3\*  
G. DUFAY: Rondeau: Bon jour, bon mois, bon an 3\*s  
" : 2 liturgical pieces 3\*  
" : Chanson: Virgine bella 3\*s  
A. WILLAERT: Canzona & Ricercar 3\*  
EGENOLF SONGBOOK: Entlaubet is Walde 3\*s  
P. HOFHAYMER: Greiner Zanner 3\*s  
D. Robertson (tenor); The Vielle Trio (F. Siedersbeck,  
a vielle; B. Dohme, a vielle; W. Landshoff, tn vielle)

AL 72/ - (2 records)

Music of the Gothic Period & Early Ren., Vol. 2:

- GLOGAUER SONGBOOK: Ich sah einmal den Morgen-  
stern 3\*s  
GLOGAUER SONGBOOK: Ich bin erfreut aus rotem  
Mund 3\*ks  
ISAAC: Helas, que denera; Der Hundt (version 2) 3\*  
ANON.: Peasant Dance: Ein laeppisch Mann 3\*  
EGENOLF SONGBOOK: The 3 Peasants 3\*s  
ANON.: En Trinitatis 3\*  
DA FIRINZE: Io son un pellegrino 3\*s  
DI BOLOGNA: Composition f. 3 instr. 3\*  
LANDINO: Madrigal: El mi dolce sospir 3\*ks  
OBRECHT: 3 pieces à 3 3\*  
GABRIEL: No so yo quien la descubre 3\*s  
F. DE LA TORRE: Sp. dance: La Spagna 3\*k  
J. DEL ENCINA: Amor con fortuna 3\*s  
ANON.: Portuguese dance 3\*  
ANON.: Todo me casa; Pase el aqua; Ya cantan los gallos 3\*s  
G. DUFAY: Chanson: Pourrai j'avoir 3\*  
" : Rondeau: Craindre vous vueil 3\*s  
" : Canson: Je ne vis oncques 3\*k  
ANON.: 2 Italian court dances 3\*

(Continued)

AL 72/ - (Continued)  
 CARA: Frottola: Non e tempo d'aspettare 3\*ks  
 D. Robertson (tenor), The Vielle Trio (personnel as above), with chamber organ played by B. Dohme & D. Robertson

LEG 9019/ -  
 Music of the Gothic Period & Early Ren., Vol. 1. Reissue of the first record only of album AL 72 (through Obrecht: 3 pieces à 3)

### ANGEL

3629/S-3629 (2 records)  
 J. S. BACH: 6 Sonatas for Hpsi & Vn, BWV 1014-19.  
 (Bass line doubled by b v, with occasional ornamentation.) ko+  
 Y. Menuhin (vn), G. Malcolm (hpsi), A. Gauntlett (b v)

- /SFSL 36468  
 Songs of Andalusia, incl.:  
 ANON. (15th cent. Sephardic songs):  
 Ah, el novivo no quiere kinero (voice, rebec, fiddle, lute, perc) 2\*ops  
 Como la rosa en la güerta (voice, rec, rebec, fiddle, perc) 2\*ops  
 Estavase la mora (voice, 2 rec, rebec, fiddle, perc) 2\*ops  
 Aquel rey de Francis (voice, rebec, lute) 1\*ps  
 F. DE LA TORRE: Damos gracias a ti, Dios (2 rec, 2 fiddles, rotta=tn fiddle, vihuela) 3\*ops  
 ANON.: Sobre Baça estaba el Rey (voice, 2 rec, 2 fiddles, rotta, harp) 3\*ops  
 ANON.: Ay! que non hay! (voice, rec, rebec, fiddle, rotta, harp) 3\*ops  
 ALFONSO EL SABIO: Rosa das Rosas (voice, rec, fiddle, rotta, psaltery, chime bells) 2\*ops  
 ALFONSO EL SABIO: Maravillosos e piadosos (voice, rec, rebec, fiddle, lute, perc) 2\*ops  
 ANON.: Tres moricas m' enamoran (voice, 3 rec, rebec, fiddle, rotta, vihuela) 3\*ops  
 C. MORALES: Si no's huviera mirado (voice, tr & lyra v, spinet) 2\*ks

(Continued)

- /SFSL 36468 (Continued)  
 F. GUERRERO: Dexo la venda (voice, 3 v) 3\*s  
 G. DE MORATA: Aqui me declaró (voice, rec, lira da braccio, 2 v, vihuela) 3\*ops  
 F. ORTEGA: Pues que me tienes Miguel (voice, 3 rec, sackbut, b v, spinet) lops  
 V. de los Angeles (soprano), Ars Musicae (E. Gispert)

### ARCHIVE

ARC 3136 (APM 14132)/ARC 73136 (SAPM 198021)  
 See Heliodor H 25060/HS 25060, listed below.

- /SAPM 198438-9 (2 records)  
 J. S. BACH: Brandenburg Concertos, incl. no. 6, which uses 2 b v. 2ko  
 Soloists, Munich Bach Orch. (K. Richter)

### ARGO

RG 555/ZRG 555  
 WM. LAWES program (Sonatas 1 & 8; Consort Suites à 6, Nos. 1 & 8; Consort Suite à 5, No. 1) U  
 Instrumentalists, Elizabethan Consort of Viols (T. Dart)

BACH GUILD - See under Vanguard (BG/BGS prefix).

### BÄRENREITER

- /BM 30 SL 1203  
 G. P. TELEMANN: Sinfonia in F (rec, b v, orch.) lko  
 G. Höller (rec), H. Haferland (b v), Deutsche Bachsolisten (H. Winschermann)

### CANDIDE

- /CE 31005  
 Eng. Secular Music of the Late Ren., incl.:  
 T. WHEELKES: Cryes of London (voices, viols) 3\*s  
 T. VAUTOR: Weep, Weep Mine Eyes (2 voices, viols) 3\*s  
 T. TOMKINS: Alman à 4 (viols) 3\*  
 T. RAVENSCROFT: Rustic Lovers (voices, viols) 3\*s

(Continued)



- /CE 31005 (Continued)
- O. GIBBONS: Do Not Repine, Fair Sun (voices, viols) 3\*s
- M. PEERSON: Sing, Love Is Blind (voices, viols) 3\*s
- R. DERING: Country Cries (voices, viols) 3\*s
- Purcell Consort of Voices, Jaye Consort of Viols  
(G. Burgess)

## DECCA

### DL 9424/DL 79424

The Ren. Band. Pieces played by ensembles of winds and perc., most pieces w. b v on the bass line at least part of the time, incl.:

- M. PRAETORIUS: dance suite: Passameze pour les cornetz, 1o  
Galliarde de M. Wustrow, Galliarde de la guerre, Reprinse, 1k  
Pavane de Spaigne, Courrant de la Royne, Passameze,  
Galliarde. (One piece—the Pavane de Spaigne—is played  
by b v & hpsi, the others by larger ens.)
- H. ISAAC: A la bataglia (ens. w. b v) 1o
- O. DI LASSO: Chi chilichi; Echo—Valle profunda;  
Passan vostri triumphi (ens. apparently w. b v) 1o
- Demonstration (with narration) of the instruments used,  
individually and in groups, inc. b v. 1o
- N. Y. Pro Musica (N. Greenberg), incl. J. Davidoff  
(b v)

### DL 9428/DL 79428

- Florentine Music, incl.:
- GHERARDELLUS DE FLORENTIA: Tosto che 11'abba  
(2 voices, vielle) 1\*s
- ANDREAS DE FLORENTIA: Non più doglie (2 voices,  
vielle, rec, port org) 1\*os
- ANON. (14th cent.): Istampita Ghaetta (ens. w. vielle) (1)\*o
- H. ISAAC: Mass Proper: In Festo Nativitatis S. Joannis  
Baptistae (voices w. instr. ens., incl. 3v) 3\*os
- N. Y. Pro Musica (L. Davenport)

### DL 9431/DL 79431

- The Romance of Medieval France, incl.:
- ANON.: 4 motets on "In seculum" (various ensembles w.  
vielle, two w. voices) 1\*os  
1\*o

(Continued)

### DL 9431/DL 79431 (Continued)

- ANON.: Són me regarde--Prennés i garde--He! mi enfant  
(2 voices, 2 rec, vielle, psaltery) 1\*ops
- ANON.: Crucifigat omnes (ens. w. vielle) 1\*o
- G. DE MACHAUT: De petite po (ens. w. b v) 1ko
- " : New que on porroit (voice, b v, port org) 1os
- " : Je suis aussi (voice, rec, fl, b v) 1os
- " : Triple ballade (voices, ens. w. b v) 1os
- " : De fortune me doy plaindre (voice,  
rec, crumhorn, port org, b v) 1os
- G. DE MACHAUT: Pas de tor en thies pais (b v solo w.  
tn v, rec, port org) 2\*o
- G. DE MACHAUT: Si je souspir (voice, b v) 1s
- " : Douce dame jolie (voices, ens. w. b v) 1os
- N. Y. Pro Musica (J. White), incl. J. Davidoff (vielle,  
b v) and L. Davenport (tn v)

## DOVER

### HCR 5221/ -

- Fr. Chansons & Dances of the 16th Cent., incl.:
- ATTAINGNANT COLLECTION: Tourdion (instr. ens. w.  
viols) 3\*op
- ATTAINGNANT COLLECTION: 2 Pavanes (instr. ens.  
w. viols) 3\*op
- C. GERVAISE: Allemande (instr. ens. w. viols) 3\*op
- " : Branle de Champagne (3 v, lute) 3\*p
- " : Branle de courant (instr. ens. w. viols) 3\*op
- T. CREQUILLON: L'ardant amour (voice, lute, rec, b? v) 1ops
- E. DU CAURROY: Fantasie (rec, 2 v, lute) 2\*op
- Pro Musica Antiqua, Brussels (S. Cape)

## EVEREST

### —/3210

- Choral Music of Josquin des Prez and Schütz, incl.:
- JOSQUIN DES PREZ: Fama, Malum (voices, viols) 3\*s
- " " " : Dulces Exuviae (voices, 2 rec, viols) 3\*os
- UCLA Madrigal Singers & Collegium Musicum (D.  
Weiss), incl. viol players P. Davenport, R. Adams,  
M. Springfels, S. Marcus

# HELIODOR

H 25041/HS 25041

- G. P. TELEMANN: The Times of Day (Nos. 6 & 8 use  
obbl. b v w. contralto & orch.) 1kos  
Soloists, Berlin Chamber Orch. (H. Koch), w.  
W. Haupt (b v)  
Reissue of DGG 18785/138785.

H 25060/HS 25060

- A. BANCHIERI: La Pazzia Senile  
C. MONTEVERDI: Lasciatemi morire; Ecco mormorar  
l'onde; O Mirtillo; Al lume delle stelle } (ks+)  
Sestetto Italiano Luca Marenzio, J. Koch (b v), (ps+)  
W. Gerwig (chitarrone), R. Ewerhart (hpsi)  
Reissue of Archive ARC 3136 (APM 14132)/  
ARC 73136 (SAPM 198021).

# MERCURY

- /SR 2-9125 (2 records)  
J. S. BACH: Complete Flute Sonatas, BWV 1013, 1020,  
1030-35. Continuo b v used in at least some of the  
sonatas, possibly only in those with cont. accompani-  
ment, BWV 1033-35. ko+  
M. Larrieu (fl), R. Puyana (hpsi), W. Kuijker (b v)

MUSICAL HERITAGE SOCIETY (Mail order only:  
1991 Broadway, New York, N.Y. 10023)

- /MHS 899  
The Ars Nova, incl.:  
ANON.: 2 pieces from Le Roman de Fauvel, c. 1316. los  
(2 voices w. instr. ens. incl. b v) lops  
PHILIPPE DE VITRY: Douce playsance; Tuba sacre fidei  
(2 voices w. instr. ens. incl. b v) los  
G. DE MACHAUT: S'il estoit nulz (2 voices, lute, rec,  
b v, bsn) lops  
G. DE MACHAUT: Se quanque amours (voice, lute,  
2 rec, va, b v) lops  
SOLAGE: Fumeaux fume (voice, lute, b v, bsn) los  
(Continued)

- /MHS 899 (Continued)  
JACOPO DA BOLOGNA: Lux purpurata (2 voices,  
rec, b v) los  
JACOPO DA BOLOGNA: O cisco mondo (voice, b v) ls  
GIOVANNI DA FIRANZE: Par larghi prati (2 voices,  
rec, b v) los  
MAESTRO PIERO: Con dolce brama (2 voices, rec, b v) los  
Capella Cordina, New Haven (A. Planchart), incl.  
M. Blackman (b v)  
— /MHS 905  
Mus. at the Ct. of Henry VIII & Elizabeth I, incl.:  
ANON.: Madame d'amours (harp, vielle, rec) 1\*op  
HENRY VIII: Though Some Saith (2 rec, b v) lo  
" : Hélas, Madame (voices, rec, vielle, b v, harp) 2\*ops  
" : The Time of Youth (2 rec, b v, harp) lop  
" : It Is to Me (crumhorn, vielle, 2 rec) 1\*o  
" : Consort XXIV (tr? v, 2 rec) 1\*o  
" : Adieu Madame (voices, rec, vielle, tr? v,  
b v, harp) 3\*ops  
J. DOWLAND: M. Bucton's Galliard (2 tr? v, 3 b v,  
spinet, harp) 3\*kp  
J. DOWLAND: Mr. Thos. Collier's Galliard (as above) 3\*kp  
O. GIBBONS: Galliard (tr? v, 2 b v, spinet, harp) 3\*kp  
Paris Polyphonic Ens. of the Fr. Radio-Television  
(C. Ravier)  
An Erato reissue.  
— /MHS 907-908 (2 records)  
C. MONTEVERDI: Program of vocal music, incl. the  
following which use b v & org as continuo:  
Laetaniae della Beata Virgine (chorus, cont.) sk+  
Currute Populi (voice, cont.) sk+  
O Beatae Viae (2 voices, cont.) sk+  
Vocal & Instr. Ens. of Lausanne (M. Corboz), incl.  
M. Cervera (b v)  
An Erato reissue.  
— /MHS 930 Includes:  
F. COUPERIN: Royal Concert No. 1 (tr v; hpsi, b v; 1\*k+  
with fl on 2nd treble part in last movement only) 1\*ko+  
(Continued)

—/MHS 930 (Continued)

M. MARAIS: 5 movts. from Suite in a, Bk. 4, No. 4

(b v; hpsi, b v)

R. Boulay (tr v), J. Lamy & R. Reculard (b v),

L. Boulay (hpsi)

An Erato reissue.

1k+

—/MHS 939-941

(3 records) Includes:

C. MONTEVERDI: Orfeo. (Many historical instruments used, incl. b v as cont. instr. in several sections.)

Soloists, Tarr Brass Ens., Vocal & Instr. Ens. of

Lausanne (M. Corboz), w. b v players M. Cervera,

F. Winzap, and A. Loosli

An Erato reissue.

ps+

ks+

kps+

etc.

—/MHS 953

C. MONTEVERDI: 10 madrigals (voices & cont.): Eccomi pronta ai baci; S'el vostro cor madonna; Perche fuggi; Mentre vaga Angioletta; Alle danze, alle danze; Romanesca: Ohime, dov'e il mio ben; Alcun non mi consigli; Dice la mia bellissima Licori; Interrotte speranza; Gira il nemico insidioso

ks+

E. Tappy & H. Cuénod (tenors), E. Bettens (bass),

C. Jaccottet (hpsi), M. Cervera (b v)

An Erato reissue.

—/MHS 955

Music in the Castle of Blois. Program of 16th & 17th cent. Fr. vocal & instr. mus. using historical instruments (not identified), incl. apparently 3 bowed instr.: some type of tr fiddle (prob. vielle or rebec), a tn instr. (prob. rebec), & a bass instr. (prob. viol). These are used in the following works & tentatively identified as Tr fiddle, tn rebec, and b v, respectively:

ANON. (Petrucchi Odhecaton Collection, 1502):

Resviellés-vous, Picards et Bourguignons (ens. w. tr fiddle & b v)

2\*o

A qui dir'elle sa pensée (voc.-instr. ens. w. tr fiddle)

1\*ops

E. GENET: Hot vedi, amor (voices, tn rebec, rec, harp)

1\*ops

ATTAINANT COLLECTION: Basse-dance variée

(instr. ens. w. tn rebec)

1\*op

ANON.: Va tost, mon amoureux désir (voice, tn rebec, harp)

1\*ps

(Continued)

—/MHS 955 (Continued)

J. MOUTON: La, la, la, l'oyssillon du boys (voices, tn rebec, rec, harp)

1\*ops

E. MOULINIE: Ballet de son altesse royale (voc.-instr. ens. w. tr fiddle & b v)

2\*os

C. GERVAISE: Galliarde variée (instr. ens. w. tn rebec)

1\*o

A. BOESSET: Variations on "N'espérez plus, mes yeux" (tr fiddle, b v, harp)

2\*p

Paris Polyphonic Ens.—ORTF (C. Ravier)

An Erato reissue.

—/MHS 964

M. MARAIS program:

Suite 1 in C from Pièces en Trio, 1692 (fl, tr v, hpsi)

1\*ko

Sonnerie de Sainte Geneviève du Mont de Paris (vn, b v, hpsi)

1ko

Suite 4 in D from Pièces de Viole, Bk III (b v, hpsi)

1k

N. Harnoncourt (b & tr v), L. Stastny (fl),

A. Harnoncourt (vn), H. Tachezi (hpsi)

NONESUCH

H 1120/H 71120

In a Medieval Garden, incl.:

J. OBRECHT: Ic draghe de mutse clutse (2 rec, lute, tr? v)

1\*op

BORLET: Ma tredol rosignol (2 rec, lute, tn? v)

1(\*)op

G. DUFAY: Pour l'amour de ma douce amye (voice, lute, rec, tn? v)

1(\*)ops

G. DUFAY: Adieu m'amour (2 voices, lute, rec, tn? v)

1(\*)ops

ANON.: In seculum artifex (crumhorn, lute, b? v)

lop

" : Auf rief ein hübsches freulein (voice, lute, rec, b? v)

lops

ANON.: La Spagna (crumhorn, lute, tr? v)

1\*op

" : Trotto (ens. w. tr? v)

1\*op

" : Ave verum corpus (2 voices, 2 lutes, 2 b? v, 2 rec)

2ops

" : En Atbion (rec, lute, b? v)

lop

" : In seculum viellatoris (crumhorn, lute, tn? v)

1(\*)op

" : Die Katzenpfote (rec, lute b v)

lop

" : Dale, si le das (rec, lute, tn? v, perc)

1(\*)op

Stanley Buetens Lute Ens. (S. Buetens) w.

M. Blackman & L. Selman (viols)

H 1153/H 71153

Masque Music, incl.

- WM. LAWES: Triumph of Peace Symphony (ens. w. 5v) 3\*op  
 " : Triumph of Prince d'Amour (ens. w. 5v) 3\*kos  
 R. JOHNSON: Fairy Masque (ens. w. 5v) 3\*ko  
 " : Satyres' Masque (4 v) 3\*  
 T. CAMPIAN: Now Hath Flora (voice, lute, b v) 1ps  
 G. COPERARIO: While Dancing Rests (voice, ens. w. 4 v) 3\*kos  
 " : Come Ashore (voice, 5 v, spinet) 3\*ks  
 " : Cuperaree or Grayes Inne (ens. w. 5 v) 3\*op  
 " : Squier's Masque (ens. w. 5 v) 3\*kop  
 ANON.: King's Mistressse (rec, tr v, lute) 1\*op  
 " : Waters His Love (2 rec, tr & b v, lute) 2\*op  
 " : Mountebanks' Dance at Graye's Inn (rec, lute, b v) 1op  
 " : Goates Masque (tr v, lute) 1\*p  
 " : Second Witches' Dance (ens. w. 4 v) 3\*op  
 " : Wilson's Love (rec, tr & b v) 2\*o  
 " : Divell's Dance (ens. w. 4 v) 3\*op  
 Concentus Musicus of Denmark (A. Mathiesen), incl.  
 viol players C. Alstrup, O. R. Hirsh, O. Kober, H. Koch,  
 J. Poulsen

L'OISEAU-LYRE

- /SOL 251 & 60014 (2 records, issued individually)  
 F. COUPERIN: Les Nations (4 suites, 2 on ea. record) ok"  
 N. Marriner & C. Pini (violins), D. Dupré (b v),  
 T. Dart (hpsi)

ORPHEUS (Mail order only, from the Musical Heritage Soc.,  
 1991 Broadway, New York, N. Y. 10023)

- /OR 342

Mus. in the Royal Castle in Warsaw, incl.:

- A. JARZEBSKI: Susanna videns (canzona à 3 for vn, b v;  
 hpsi, cb v?) 1ok+  
 Musicae Antiqua Collegium Varsoviense (S. Stut-  
 kowski)  
 A Muza reissue.

- /OR 344-345

- J. PERI: Euridice (opera, 1600, using b v in continuo, ks+  
 also sometimes w. violone) kops+  
 Soloists, Milan Polyphonic Chorus, I Solisti di etc.  
 Milano (A. Ephrikian), incl. N. Gesperini (b v)  
 An Arcophon reissue.

- /OR 350

- Hist. of European Mus.: Early Middle Ages, Vol. 2, incl.:  
 ANON.: Domino, HAM 28h-1 (2 voices, b v) 1s  
 ANON.: Pucelete bele et avenant, HAM 28h-2 (2 voices, 1s  
 b v) Vocal & instr. soloists, incl. J. Ryan (b v); Schola  
 Cantorum Londiensis (E. Fleet). D. Stevens, musical  
 director.

- /OR 351

- Hist. of European Mus.: Early Middle Ages, Vol. 3, incl.:  
 ANON.: Huic main au doz mais de mai, HAM 32a 1s  
 (voice, b v)  
 ANON.: Quant voi revenir, HAM 32b-1 1s  
 " : O mitissima Virgo Maria, HAM 32b-2 1s  
 " : Deo confitemini, HAM 32c 1s  
 " : Trop sovent me dueil, HAM 32d 1s  
 " : Je cuidoie bien metre, HAM 35 1s  
 DE CRUCE: Aucun ont trouvé chant par usage, HAM 34 1s  
 DE LA HALLE: Tant con je vivrai, HAM 36b 1s  
 (The above seven pieces performed by 2 voices, b v.)  
 Performers as with OR 350.

Note: HAM refers to the no. of the piece in *Historical  
 Anthology of Music*, ed. Davison and Apel, 1949.  
 OR 349-351 are the first three records in a planned  
 project to record all of HAM.

RCA VICTROLA

VIC 1328/VICS 1328

- Dance Mus. of the Ren., played by ens. of viols, rec,  
 crumhorn, dulcian, lute, percussion. Includes:  
 J. MODERNE: 3 Branles de Bourgogne (ens.) 3\*op  
 " : Branle gay nouveau (ens.) 3\*op  
 (Continued)

VIC 1328/VICS 1328 (Continued)

- T. SUSATO: Pavane: Mille regretz (viols) 3\*  
 " : Ronde (ens.) 3\*op  
 " : Pavane: Si pas souffir (viols) 3\*  
 " : Ronde and Saltarello (ens.) 3\*op  
 " : Hoboecken dans (ens.) 3\*op  
 " : Ronde: Il estoit une fillette (ens.) 3\*op  
 C. GERVAISE: Branle (ens.) 3\*op  
 P. PHALESE: L'Arboscello ballo Furlano (ens.) 3\*op  
 M. FRANCK: Pavane (viols, lute) 3\*p  
 " : Galliard (viols, rec) 3\*o  
 H. L. HASSLER: 3 Intradas 3\*op  
 C. DEMANTIUS: Polnischer Tanz (ens.) 3\*op  
 " : Galliard (viols) 3\*  
 R. Conrad (rec & crumhorn), O. Steinkopf (dulcian),  
 W. Gerwig (lute), viol players: I. Brix-Meinert, U. Koch,  
 G. Lemmen, J. Koch, H. Haferland  
 Reissue of Harmonia Mundi HM 30610, listed  
 briefly in 1967 supplement.

VIC 1338/VICS 1338

- J. DOWLAND program:  
 Lachrimae or Seven Teares 3\*p  
 14 other dances: M. John Langton's Pavan, Sir John  
 Souch His Galliard, M. Nicholas Gryffith His  
 Galliard, M. Giles Hoby's Galliard, M. George  
 Whitehead His Allemande, Sir Henry Umpton's  
 Funeral, M. Henry Noel His Galliard, Captaine  
 Digorie Piper His Galliard, M. Bucton's Galliard,  
 Semper Dowland semper dolens, King of Denmark's  
 Galliard, Earl of Essex Galliard, M. Thomas Collier  
 His Galliard, Mrs. Nichols' Allemande 3\*p  
 Viola da Gamba Quintet of the Schola Cantorum  
 Basiliensis (A. Wenzinger) with E. Müller-Dombois  
 (lute)  
 Reissue of Harmonia Mundi HM 30623, listed  
 briefly in 1966 discography.

- /VICS 1429

- G. F. HANDEL: Recorder Sonatas, Op. 1, Nos. 2, 4, 7, 11. ko+  
 H.-M. Linde (rec); G. Leonhardt (hpsi), A. Wenzinger  
 (b v)  
 Reissue of Harmonia Mundi HM 30617 (1967 supplement).

- /VICS 6023 (2 records)

- J. S. BACH: Brandenburg Concertos, incl. No. 6 (2 va,  
 2 b v; hpsi, vc, db) 2ko  
 Collegium Aureum, w. J. Koch & H. Haferland (b v)

TELEFUNKEN

AWT 9432/SAWT 9432

- Early Mus. in Eng., Ger., Flanders & Spain, incl.:  
 ANON. (Eng., 13th cent.):  
 Estampie (lute, vielle, rec, perc) 1\*op  
 Samson dux fortissimae (voices, vielle, lute, perc) 1\*op  
 Te Deum (2 voices, vielle) 1\*s  
 P. DE LA RUE: Mijn Hert (2 voices, fl, b v, lute) lops  
 LAURENTIUS THE ELDER: Mij heeft een piperken  
 (voice, crumhorn, b v, port org) los  
 H. WAE LRANT: Als ic u vinde (2 voices, 2 lutes, b v) lps  
 LOCHAMER LIEDERBUCH: Ich spring an diesen ringe  
 (lute, vielle, rec, perc) 1\*op  
 ANON. (Sp., 1500): Dale si le das (2 voices, b v, lute) lps  
 " " : El Fresco ayre( " " ") lps  
 J. DEL ENCINA: Fata la partie ( " " ") lps  
 Studio der frühen Musik, München (T. Binkley)

AWT 9482/SAWT 9482

- Recorder Music with Museum Instruments, incl.:  
 J. B. LOEILLET DE GANT: Sonata in c (rec, cont.) ok+  
 A. PARCHAM: Solo in G (rec, cont.) ok+  
 F. DIEUPONT: Suite in G (rec, cont.) ok+  
 F. Brüggén (rec), G. Leonhardt (hpsi),  
 N. Harnoncourt (b v)

- /SAWT 9511

- Eng. Mus. for Recorders & Consort of Viols. Works by  
 HOLBORNE, TAVERNER, TYE, GIBBONS, BYRD,  
 BEVIN, MORLEY, SIMPSON, JEFFREYS, & PURCELL. U  
 Brüggén Consort of Old Instruments (F. Brüggén)

TURNABOUT

- /TV 34264

- Music of the Sp. Ren., incl.:  
 (Continued)



- /TV 34264 (Continued)  
 M. DE FUENLLANA: 4 Tientos (4 v) 3\*  
 D. ORTIZ: Recercada 2 on "O felici occhi miei"  
 (tn v; org, b v) 1\*k+  
 T. DE VICTORIA: Ne Timas, Maria (4 v) 3\*  
 Montreal Viol Consort (O. Joachim) w. G. Lyman(org)  
 Reissue of Vox DL 890/STDL 500890, listed briefly  
 in 1966 and somewhat more fully in 1967.

- /TV 34288 Includes:  
 G. P. TELEMANN: Suite in D (b v, orch.) 1ko  
 E. Wallfisch (b v), Württemberg Chbr. Orch. of  
 Heilbronn (J. Faerber)

#### VANGUARD

- /BGS 70697-70698 (2 records)  
 The Art of Ornamentation & Embellishment in the Ren.  
 & Baroque, incl.:  
 A. ARCHILEI: Dalle più alte sfere (intermezzo):  
 a) Instr. heterophony, opening measures (viols) 3\*  
 b) Same piece as ornamented vocal aria, complete  
 (voice, viols, hpsi) 3\*ks  
 C. MERULO: La Zambeccara: canzona f. instr.  
 consort (viols) 3\*  
 ANON. (15th cent.): Ay me sospri:  
 a) Frottola in orig. form (voice, tn & b v) 2\*s  
 b) Later ornamented version (voice, tn & b v) 2\*s  
 P. SANDRIN: Douce mémoire: later ornamented instr.  
 version (b v alternating w. tr v, hpsi. accompaniment) 1k  
 R. PARSONS: Pandolpho: setting f. voice & viols 3\*s  
 C. MONTEVERDI: Excerpt from "Il Combattimento  
 di Tancredi e Clorinda": 2 verses, ea. in plain version  
 followed by ornamented version (voice; hpsi, b v) sk+  
 Various performers, incl. Jaye Consort of Viols  
 (in Archilei & Merulo), P. Clark (soprano in Arch-  
 ilei), J. Allister (contralto in Anon.), P. Vel (tn v  
 in Anon.), J. Ryan (b v in Anon., Sandrin, Monte-  
 verdi), F. Baines (tr v in Sandrin), H. Lester (hpsi);  
 Wenzinger Viol Consort w. A. Deller (countertenor)  
 in Parsons; E. Fleet (tenor in Monteverdi)

- /SRV 269-272 (4 records)  
 J. S. BACH: St. Matthew Passion. Uses obbl. b v in No.  
 40 (tenor recit. w. 2 ob, b v, cont.), No. 65 (bass recit. w. 1ks  
 2 fl, b v, cont.), and No. 66 (bass aria w. b v & cont.). 1kos  
 Soloists, Vienna Chbr. Choirs, Vienna State Opera  
 Orch. (M. Wöldike), incl. B. Reichart (b v)  
 Reissue of Vanguard BG 594-597/BGS 5022-5025.

- /VCS 10029  
 Music at the Court of Louis XIV:  
 M. MARAIS: Suite from "Alcyone" (ens. w. tn & b v) 1\*ko+  
 " : Gavotte, Menuet, Fantasia-Légerement  
 from Pièces de Viole, Bk. 2 (b v; hpsi, b v) 1k+  
 F. COUPERIN: Royal Concert No. 2 (vn, ob; hpsi, b v) ko"  
 J. HOTTETERRE: First Bk. of Pieces for the Transverse  
 Flute (fl; hpsi, b v) ko+  
 Concentus Musicus, Vienna (N. Harnoncourt), incl.  
 N. Harnoncourt (tn & b v) & H. Höbarth (b v)

#### IV. RECORDS WITH BARYTON: NEW LISTINGS

##### RCA VICTROLA

- /VICS 1425  
 F. J. HAYDN: Baryton Trios 44, 45, 60, 70  
 J. Koch (btn), U. Koch (va), R. Buhl (vc)  
 A reissue of Harmonia Mundi HM 30622.

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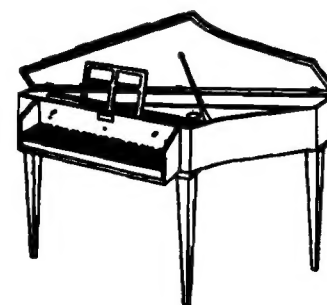
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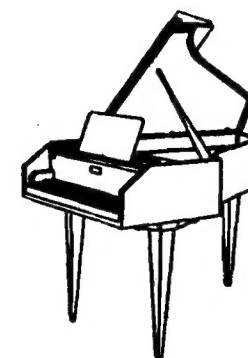
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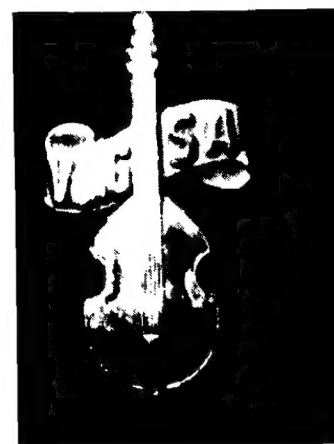
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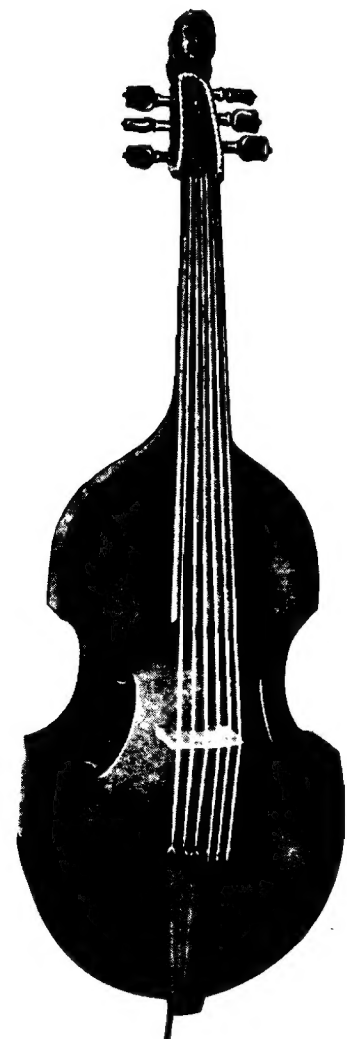
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